# CINE WORLD

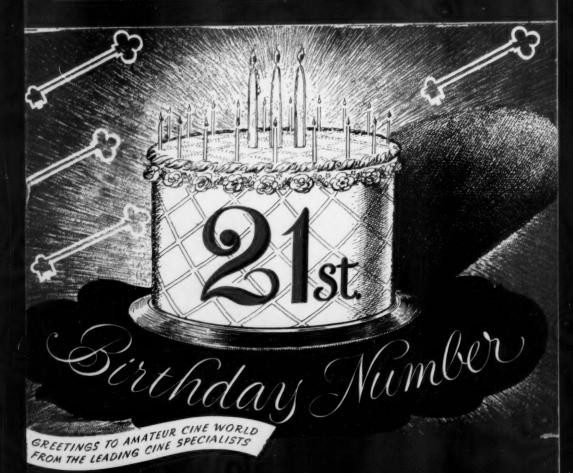
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This issue

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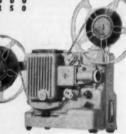


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iens, case £108	-0		8mm. G.B. Model 606, 400 watt, case, as	-	•	-
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#### 8mm. SPECTO POPULAR



With 500 watt Mains Voltage Lamp

only £33-0-0 only

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The Specto Popular 8mm. projector retains the basic Specto appearance and features-

500 watt lamp Oil bath gearbox. Automatic rewind. 800ft. spool arms. Ball bearing motor.

Nox. Independent lamp and motor switch.
wind, Aluminium alloy body.
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Easily cleaned gate.
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THE 625 BELL & HOWELL

PROJECTOR Smm.

£35 - 0 - 0

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- . 500 watt lamp and straight line optical system. 2. 1in. f/1.6 highly corrected lens-picture up to

- of feet wide.
  Plugs direct to A.C. mains.
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  Special condenser—increases proportion of light
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  11. Weight complete—12 lbs.

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Coated wide aperture lens.

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- Carrying case 62 6 8 24in. telephoto attachment with filter retaining ring
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   Picture window viewfinder providing extra large
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\$633 0 0 Shot for shot 8mm. B./W. movies are cheaper than a box camera snap

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We can now undertake the copying Sound tracks by of Magnetic of Magnetic Sound tracks by Electronic Printing, Full details from our Motion Picture Division at 8 LOZELLS ROAD or any Branch of Camera House.

#### SECOND-HAND ...

16mm, Zeiss Movikon, f/1.4	***	£95
16mm. 70D B. & H., 3 lenses	***	699
16mm, Movikon K, 1/2.7	***	£50
16mm, Keystone A9, f/2.5		655
8mm, Movex, f/2.8, B.I.M.	***	£45
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90 minutes of superb recording. Simple fool-proof controls. Magic eye tuning. Automatic stop at end of each spool. PRICE

Frequency range 40 to 14,000 c.p.s. at 7½in. per second. Half track recording. Track change without reversing spool. Two speeds. PRICE (Microphone extra.)

Two speeds. Track change over by push button 50 to 12,000 c.p.s. at 7\( \frac{1}{2} \) in. per second. Automatic stop. Fast forward and reverse. Ideal for V.H.F. recording. (Microphone extra.) PRICE

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# Pathescope present sensational development

THE NEW 9.5mm. DUPLEX FILM (DUAL PERFORATION)

### With ONE camera & ONE film the choice of TWO picture sizes

Using the cinecamera in the VERTICAL position the new DUPLEX film gives the classical 9.5mm. picture which is well known to all amateur cine photographers, of equal quality to 16mm. film but at much less cost. With the cinecamera in the HORIZONTAL position the new DUPLEX film gives a new WIDE SCREEN picture, 60% larger than 8mm. film, bringing WIDE SCREEN viewing into your own home.

Using reversible film chargers for filming in the 9.5mm. classical size the film is run through the cinecamera once and for the DUPLEX size the film is run through the cinecamera twice. When the film is exposed it is sent to Pathescope Ltd., and if advantage has been taken of the wonderful economy of DUPLEX film, it is processed and then split into two and spliced end to end giving 100 feet of NEW WIDE SCREEN format for every 50 feet of classical 9.5mm. film.

DIAGRAM TO SHOW RELATIVE PICTURE SIZES



#### CLASSICAL 9-5mm, FILM

Showing picture area (of equal quality to that of 16mm.)



#### THE NEW

Showing picture area (equal to above) with camera in VERTICAL position.



#### THE NEW

showing WIDE SCREEN picture produced by holding camera in HORI-ZONTAL position.

#### First details of a

Just consider the saving: Half the cost of 9.5mm. producing a film 60% larger than 8mm.

What about existing 9.5mm. films?

Of course new cinecameras and projectors are in production to exploit the new type of film. The cinecameras will expose either 9.5mm. or DUPLEX. The projectors will show either of these and also the original centre perforated type of film.

The production of printed films will continue with centre perforations so there will be no change in distribution and Dealers Film Library services will not be affected.

Service arrangements are being made for the conversion of 'H' and National II Cinecameras and 'GEM' and 'SON' Projectors to employ the double perforated DUPLEX film. These conversions will be fully efficient and at very reasonable cost.

#### IMPORTANT NOTE

This new introduction is not intended to prejudice the interests of the hundreds of thousands of Pathescope customers who require the quality of the classical 9.5mm. with which they have obtained pleasure and service for many years and supplies of single perforated film will be continued.

The new DUPLEX format is however the film of the future, not only because of its enormous economy but it is eminently suitable for developments on the lines of contemporary scientific research.

#### . . . and here is the new Pathescope Duplex Camera



Look out for our advertisement in the next issue giving full details of this.

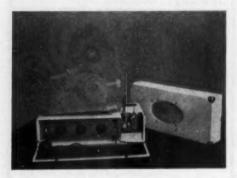
#### Make your own Talkie Films now - with the

### AURATOR!

#### PATHESCOPE 9.5mm, HOME MOVIES SWEEP AHEAD

At last you can make your own talkie films at home at a price you can afford — the PATHESCOPE way!

After prolonged and painstaking research by our 'back-room' technicians, PATHESCOPE now proudly presents with every confidence the AURATOR Magnetic Stripe Recording Unit. The AURATOR MODEL 'A' is a unit on which the Pathescope 'GEM' or 'SON' 9.5mm. projector will stand, so that the film running through the projector also passes through the AURATOR for the purpose of adding to the film spoken commentary with



sound effects and background music where desired.

It includes a 'record' switch to record faithfully and, on being turned to "play back", to reproduce IMMEDIATELY what you have recorded. If you are satisfied, then the sound record on the film is permanent for many years. If you are not thoroughly satisfied you can IMMEDIATELY re-record and, in regis-

The AURATOR MODEL 'A' is a complete unit comprised of a recorder, amplifier, highly sensitive microphone and loudspeaker, and the whole is embodied in a most attractive carrying case with a total weight of only 19½ lbs. It will operate on any voltage but on A.C. mains only. The maximum economy in film running is exercised, for the excellent recording is effected at 16 pictures per second and a strobo disc enables you to verify that you are recording at this speed. The loudspeaker output is 4-5 watts. PATHESCOPE have at last found the answer

to an insistent demand by cine enthusiasts throughout the country-the making of your own sound films without problems and costs associated with optical sound.

If you already possess a cine camera and projector you simply must also possess a PATHESCOPE AURATOR.

Your dealer will be able to demonstrate the AURATOR MODEL 'A' in a few weeks; make arrangements with him NOW.

PRICE COMPLETE £57 0 0.

Two further AURATOR MODELS are in course of production: AURATOR MODEL 'B' will soon be available for users of Pathescope 200B Projectors and 'H' Projectors of earlier manufacture.

This will be followed by AURATOR MODEL 'C' which will be suitable for use with most

16mm. projectors.

Keep an eye open for further announcements. The two Pathescope Projectors with which the AURATOR MODEL 'A' can be used are priced as follows-

The PATHESCOPE 'GEM' 9.5mm. PRO-

IECTOR £37 10 0.

The PATHESCOPE 'SON' 9.5mm, PRO-JECTOR (Optical sound on film) £78 0 0. To obtain the best results we recommend all cine camera enthusiasts to use PATHESCOPE 9.5mm. cine cameras which are available from £13 18 3 upwards. One of the most popular in our modest price range is the 'H' Motocamera with f/2.5 Anastigmat lens at £26 10 0. Your dealer will show you these and other Pathescope models.

Chargers of Pathescope Panchromatic Film are available at 11s. Od. each or Pathescope Kodachrome colour film chargers at £1 5 4

To add a sound track to your films, first test them through your projector, then send them back to PATHESCOPE for 'Pyral' magnetic striping by Zonal Film Facilities Ltd., which will cost 11d. per foot. It is recommended that you edit and join your films together before having them magnetically striped in one complete length.

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#### Month's This Bargain Page

NEW PROJECTOR SPARES
Spares kit for Ampro projectors. Claw, gate, cam and gear, speed control, brushes, switch, belt, pilot lamp £3

Spares for G.B. L516, B.T.H. S.R.B., G.B.H. 35mm, State requirements.

MISCELLANEOUS

We have many spares for L516 and B.T.H. S.R.B.
Pathe 8mm. film menders, new ... 8/9 each,
Mains variable resistances AC/DC for 100w. 110v.
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Carrying cases for Ampro projectors
Film outdated 16mm, Kodak reversal 50ft, Plus X rs 32/6 8/6 Outdated (1951) Kodachrome Type A or D. 100ft. 37 6
Tins of 12 25ft. 16mm. Pan film neg. ... 10/6
16mm. 14 ... 43 0 0 ... 64 0 0 2in, L516 lenses

New British Acoustics non sync. gram. units. Gerrard A.C. 200/250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black 

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12ft. x 9ft. complete with fixing tapes and screen frame in box. 46 each, carr. 6/-. Worth treble this price, ideal for large hall, schools or clubs. Other screens available, ex-Govt. 5/H. 8ft. x 6ft. White Self Erecting Screens 66, carriage 7/6. Many other screens. State Screens £6, carriage 7/6. Many other screens. State requirements. 10 x 8 roller screens, S/H. £3 10 0

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Eumig C8, f/2.8 lens, battery driven, one battery exposes 10 film.	8	71	16 6	7 16 6	3 6 8	1 13
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Hillard C8, f /1.9 lens, 8-64 f.p.s., single shots Hillard B8, f /2.8 lens, turret head Hillard B8, f /1.9 lens, turret head	*** ***	71 68 86		17 18 0 22 2 6	8 10 0 10 13 8	4 5
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othescope H, f/2.5 lens, single shots, 30ft. chargers	*** ***	26	10 0	6 10 0	3 6 8	1 13
athescope H, f/1.9 lens, single shots, 30ft. chargers athe HB National II, f/1.9 lens, 8, 16, 24, 32 f.p.s., single shots	*** ***	47 55	14 0 13 0	11 14 0	7 0 0	3 0
the Webo A lux, f/2.5 lens, 50ft. chargers of film	*** ***	31	16 0	7 16 0	4 0 0	2 0
ell & Howell Autoload, f/1.9 lens, mag. loading, var. speeds		90	0 0	23 0 0 26 0 0	11 3 4	5 11
ell & Howell Auto-Turret, f/1.9 lens, accommodates two lenses aillard Bolex H16 Filterslot, f/1.9 lens, 8-64 f.p.s., single shots	*** ***	107	5 0	27 6 8 43 5 0	13 6 8	6 13
sillard Bolex H16 Filterslot, f/1.5 lens, 8-64 f.p.s., single shots sillard Bolex H16 Filterslot, f/1.4 lens, 8-64 f.p.s., single shots	*** ***	210	13 6	48 2 6 53 13 6	24 0 0 26 3 4	13 1
ine Kodak Special II, f /1.9 lens	*** ***	506 550	0 0	126 0 0 138 0 0	68 13 4	31 13
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ell & Howell 606H, 500w. lamp, still picture, all gear drive unig P8, 12v. 100w. lamp, 400ft. arms, motor rewind odascope Model 46, 200w. lamp, motor rewind	*** ***	32	0 0	8 0 0	4 0 0	2 0
secto 500w. lamp, 400ft. arms, motor rewind	*** ***	39	15 0	9 15 0	5 0 0 8 10 0	2 10 4 5
6mm. Silent Projectors						
secte, 500w. lamp, 800ft. arms, motor rewind		48 75	0 0	12 10 0	7 6 8	4 13
mpro Stylist, 750w., 1,600ft. arms, A.C./D.C., 8in. speaker	*** ***	180	0 0	45 0 0	22 10 0	11 5
mpro Major, 750w., 1,600fc. arms, 12in. speaker, reverse, still T.H. 401, 750w. lamp, 12in. speaker, 2,000fc. arms, 30w. output all & Howell 626, 750w., 2,000fc. arms, reverse, rewind, still, 8in	. speaker	257 235 205		63 0 0 58 0 0 51 0 0	32 6 8 29 10 0 25 13 4	16 3 14 15 12 16
ell & Howell 622, 750w., 2,000fc. arms, 12in. speaker, sapphire be ell & Howell 630, magnetic sound, optical sound, 750w	earings	352	0 0	88 0 0	31 0 0 44 0 0	15 10 23 0

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f/2.5 Som 3in, 1/2.5 Som Burner Magazine Kodak fitting Berthiot,



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The latest 8mm. Bolex model, with octameter finder, fitted with 12.5mm. f/2.8 Yvar fixed focus lens With 12.5mm, 1/2.5 Yvar lens in focusing mount £55 13 0 With 13mm. f/1.9 Yvar 271 11 0 With 12.5mm. f/1.5 Switar 294 14 9



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Sportster fitted with f/2.5 fixed focus lens, with case 43 14 6
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Operates direct from the
mains A.C. or D.C. No
additional transformer or
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lamp. Separate lamp switch
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driven. Power rewind and
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Extremely quiet in operation, this new 8mm, projector can be relied upon
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Twin track recording heads. Frequency response 60/6,000 cycles
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A completely self contained recorder designed for play back
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Electrically governed sound speed. 5w. undistorted output. 10in. speaker. Lamp 12v. 100w. Film capacity up to 900ft. Excellent picture and sound quality. Supplied complete in case.

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lémm. Projectors (Opt	ical)				Specto 9.5mm., 100w.,	E.E.F. 0.0	Er. 0.0		-
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Ampro Educ., 750w. (all		-	-	1	Specto 9.5mm., 100w.,	626. 0.0	66. 0.0	10	42
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Micron XXV, 750w	£165. 0.0	£45. 0.0	10	610	Pathe H 9.5mm., 100w	£10. 0.0	E.Z. 0.0		
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Silent Projectors	2237. 0.0			210	mod.) 16mm., 1,000w.				
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Specto 9.5 /16mm., 100w.,	*** **	10 00		10	switches, as new. A	******	****	44	40
400ft	£45. 0.0	£9. 0.0	4	69	super quality mach	£67.10.0	£12.10.0	11	45
Specto 9.5 /16mm., 500w.,					Cameras				
900fc	£56. 0.0	£8. 0.0	12	64	Dekko Mod. 104 9.5mm.,				-
Noris 9.5mm., 100w., with	****			-	f/1.9, exc	£30. 0.0	£6. 0.0	12	(2
case	€19.19.0	€3.19.0		(2	Pathe 9.5mm. Mod. B,			-	
Pathe Gem 9.5mm., 100w.	£37.10.0	€7.10.0	10	63	1/3.5	£7.10.0	£2.10.0	5	61
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Mag	£106. 0.0	£24. 0.0		610	Kodak Mod. B 16mm.,				
3.I.C. 16mm., 1/1.9 Ber-			-		f/1.9. 100ft, loading,				
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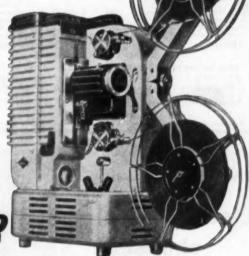
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congratulations on Amateur Cine Many congratuations on Amateur Citie World's 21st birthday. I am only a very amateur amateur (I meant the double disqualification) cine owner myself. I still do outrageously silly things when shooting records of holidays—in things when anosting records of noticelys—in fact, I took a simply splendid shot only last took in Tangier of a policeman arresting two Arabs— only to find I had left the cover on the lens. But in spite of personal idiocies I get enormous

pleasure from my machine-much more than I do acting for the professional operators, in fact-and have often picked up most useful information from your magazine. Being professionally connected with films I'm sometimes too proud to connectes with jumn 1 m somesimes 100 prout to ask a simple question about my camera, and then thumbing through Amateur Cine World, sure enough I will find my answer without loss of face. All good wishes for the magazine's continued ALEC GUINNESS. SUCCESS.

Congratulations to Amateur Cine World on its 21st birthday for fine coverage of the field and inspirational guidance to cinematographers throughous Britain. Amateur photography is the most renearding of all hobbies, Many of the naturalist-photographers soho now constribute to our True-Life Adventure Series started in this field purely for the fun of it. I could wish editors and readers of A.C.W. no greater pleasure than continuation of delights assured every devotee of walt DISNEY. this exciting craft,

I would like to send you my heartiest and most eincere congratulations on coming-of-age. The enthusiasm and fresh ideas of the amateur film enthusiasm and fresh ideas of the amaleur film maker have an immensely stimulating and vitalising effect on the Cinema as a whole. Those of su who work professionally in films once an inastimable debt of gratitude not only to the many film societies, but to countless individual ama-teurs, and they in turn once an equal debt to you. Long may you continue to sere ANTHONY ASQUITH.

I am delighted to hear that Amateur Cine World has reached the age of 21. The hard work your fournal has put in has helped enormously to raise standards in amateur film making. The amateur nose has a real pride in the equipment at his disposal, and the results he is achieving are at their best justifying the faith we have all expressed in this kind of film production.

The other evening I saw an amateur film (silvent and titleless) which showed the sublety you expect from highly professional treatment—Down To Earth, directed by Jack Smith. I realized then how far we have progressed during the quarier-century in which the amateur has been at work. I am delighted to hear that Amateur Cine

I congratulate Amateur Cine World on the part it has played in the amateur film movement. ROGER MANYELL. been at work.

I wenty-one years is a sizable length of time in the annals of a movement still young enough to be described as "growing". It has been a privilege to assist in the development of a pursuit which has done so much not only to give keen pleasure but to make its own contribution to art and science; and there can be no doubt that it is destined for bigger and better roles.

Amateur cinematography has grown up and we, who have now reached our majority, share the feelings of everyone who is for the first time given the key of the door. But while the authority and status assumed by the 21-year-old are invariably tinged with some regret, for they spell the end of the old order of things, we have no such reservations. We look forward confidently to the future, but our years sit easy on us. We are glad to assume the part required of those who have reached their majority, but we still feel all the zestful enthusiasm of vouth.

#### The Old Hand and the Newcomer

The reason is not far to seek. When the first issue of A.C.W. appeared, many of our readers were not then born. Nor were some of our contributors. We offer our sincere thanks to reader and contributor who have been with us from the earliest days. They have provided the foundation on which A.C.W. is built and in their various ways have powerfully assisted the growth of the amateur film movement. We are grateful to them and are fortunate in their continuing loyal support.

But we have also always had in mind the newcomer and the need to encourage his full self-expression. Film making is a synthesis of many things and to be worthwhile and vital it must offer scope to young as well as the not so young. So we have taken pains to ensure that in the councils of amateur cinematography as exemplified by A.C.W., there should always be a seat at the table for the newcomer who had something worthwhile to say.

#### That's the Spirit!

But there is another reason for a continuing youthful outlook-a reason provided by every reader of whatever And that is the spirit of friendliness and goodwill which has animated our columns right from the start. In commenting on it, some readers have implied that it is due to some subtle editorial alchemy. It isn't It is the visible expression of a happy fellowship which happens to find its focus in the magazine. And that, when you come to think of it, is not a little remarkable for, in the very nature of things, the amateur cinematographer can't help but be a little touchy when his own participation in our fascinating hobby is called into account.

It is difficult not to be a trifle impatient of criticism one cannot agree with, not to be put out when someone fails to see your film in the light in which you see it, not to be irritated by points of view, methods, technique you do not subscribe to. Every creator is a little jealous for his creation. It is his child, and he has parental feelings towards it. Yet although controversy is seldom absent

Even the amateur still has vintage quality. Here its rending scene from an old picture, Venopicture, Veno-mous Tongues, made by the Wimbledon Cine Club ready celebrated its majority.



from amateur cine affairs, it is invariably good natured; and even when there is an occasional note of acerbity, it is softened by a friendly willingness to share experiences.

Friendliness . . . that, we'd say, is one of the brightest lights that illumine the way along the span of that twentyone years; and if we have been able to achieve some measure of success it is because readers have exercised the privilege of friends by freely critici ing and speaking their minds. Our mail is always a large one, but these last few weeks it has been swollen by messages from the family generously greeting a family occasion.

We want to thank all our well wishers and particularly those "founder readers" who wrote us before last month's brief announcement had an opportunity of stirring memory. Reference to our volume number could have been of no help, for we have reached only our eighteenth, the quarterly issues during the war being grouped in a single volume. Here are a few of the many letters received:

#### Right from the Start

From Napier, New Zealand: "Birthday greets to A.C.W. The first editorial contains the words '. . . to make them aware, to open up to them the limitless pleasures to be derived from the intelligent use of camera and projector'. I would say the success of A.C.W. is due to the unfaltering way in which every issue has pursued this objective. Wishing A.C.W. all the best, and an equally brilliant second twenty years, and with kindest regards to yourself and your staff".—L. T. K. Henry.

From H. W. Wicks, globe-trotting member of the I.A.C. Council: "Am I right in believing that A.C.W. is also believing its 11st birth between I.A.C.

celebrating its 21st birthday? It seems longer ago to me that I bought my first copy. I should like to congratulate you not only on guiding it all that time and maintaining such a high standard but also on achieving so wide a circulation. I have seen it on the bookstalls in many

Heartiest congratulations to Amateur Cine World on reaching its majority. There can be few groups in the community so well served by their journal as the amateur film makers, for Amateur Cine World has long set a standard which reflects the greatest credit not only upon the editors and publishers but upon the very large readership which supports it. It is an excellent magazine in three respects; it describes the latest technical developments lucidly and simply, it is in friendly touch with every amateur film maker so that no one need feel that he is too much of the novice to profit by its advice, and it gives informative leadership about what is hannening in the world of the professional cinema, from which the stood mach by her novices or players has destroy, after section from an according to about what it happening in the world of the professional cinema, from which the amateur can learn so much.

And apart from all this it has instigated and carried on for many years the

Ten Best competition which has proved such an important incentive to amateur film makers with ambitions to step beyond the limits of private movie making. I wish it a long life and continued success.

DENIS FORMAN, British Film Institute.

Congratulations to Amateur Cine World on its 21st birthday; I read you every month with admiration and enjoyment. And I know that all of us should be grateful to the amateur film movement for which you so splendidly speak. Not only have some remarkable professional talents emerged from the amateur movement; the amateurs contribute also a truly appreciative, because truly critical, audience for the commercial cinema. May Amateur Cine World long con-tinue to provide a focus for the practical en-thusiasm without which the cinema cannot exist. DILYS POWELL, 'Sunday Times.



Please accept my congratulations on the coming-of-age of Amateur Cine World. The professional cinema has good cause to be grateful to its amaletir cousins, who do so much to stimulate and keep alive technical and artistic interest in the craft of film making. I send all your readers my best wishes and I hope that the est twenty-one years will see as remarkable strides forward as the first twenty-one.

SIR LAURENCE OLIVIER.



on achieving Congratulations Congratulations on achieving your 21st birthday. I am always glad to pay tribute to cinematographers whether amateur or profes-sional, as they play a very important part in recording our life and times for posterily. May your movement gross from strength to strength and its members continue to uphold the high standard of British film making.

JACK HAWKINS.

Standing as it does midway between the film Standing as it does midious between the fitm industry and the cinama-going public, the British Board of Film Censors has constantly to consider the probable public reaction to the films it views. We at the Board therefore naturally selcome the efforts of Amateur Cine World to make the possibilities and problems of film making—both amateur and professional—more widely known and to foster a sincere appreciation of the film as

A. T. L. WATKINS, British Board of Film Censors.

Congratulations from the British Film Academy on behalf of its members to Amateux Cine World on its 21st birthday, and friendly greetings to your readers who share with us the fascination of film making. We, as professional film makers, would like to see the efforts of our amateur brether flourish and expand continually and see send the same soish to Amateur Cine World on its birthday.

> ANTHONY HAVELOCK-ALLAN, Chairman of Council, British Film Academy.

May us offer your magazine our congratulations on its twenty-first birthday. It is good to

hear of a publication such as yours coming of age.

Amateur film makers are a stimulus to the professional film, and provide a growing audience for whatever we endeacour to do that is mature,

imaginative and experimental.

Keep up the good work; you are helping us in doing just that.

All good wishes.

#### JOHN and ROY BOULTING.

It gives me the greatest pleasure to congratulate on the 21st birthday of your magazine. I have you on the 21st birthday of your magasine. I have always felt that the amateur film maken has a very real role to play in the development of the art of the film, and the policy of your magasine provides just the right sort of encouragement.

I wish you another 31 years of constructive work in supporting the individual film maker in his experiments and in his personal recording, through this vital medium, of the world around him.

BASIL WRIGHT.



Will you please convey to your readers my congratulations and very best wishes on the 21st birthday of your paper. In my opinion, there is no more interesting or entertaining hebby in the world than amateur film making.

TOHN MILLS.

I have always held in respect the amateur film movement and often admired its work. Indeed, I movement and often admired its scork. Indeed, I can think of a number of distinguished professional film makers today who began with their own Iomm. equipment. And now television has come along be siden the chances of the showing of such films. Congratulations to your excellent magazine on its 21st birthday.

PAUL ROTHA, Head of Documentaries, B.B.C. Television.

My heartiest congratulations to Amateur Cine World on celebrating its 21st birthday this month. I regard it as the ideal journal for the amateur film maker-it gives him encouragement and helps him to regard his cine camera as a modium for expressing his own views on things.

I send my best wishes for its continued success, and I know it will go from strength to strength.

THE DUKE OF SUTHERLAND.



The hallowed old time plot still provides material for the amateur today. This is a scene from Alpha F.U.'s Birth of a Notion; and on the youngest gauge, &mm., a film on a similar theme (by R. A. Copley) almost made this year's Ten Best.

European cities. Mr. Rannikko [a visitor to the recent I.A.C. conference] tells me it is on sale in Finland. Alf Bartlett [globe-trotting member of the Federation of Australian Amateur Cine Societies] once told me how much it was esteemed in Australia".

And flattering confirmation from Sydney: "I am not exaggerating when I say that A.C.W. is often sold out before it even reaches the bookshops. It is an extremely popular magazine out here and, if I may add, the best all round movie magazine available anywhere in the world".

-Chester Carone and George Howes (who, by the way, are keen 8mm, and tape recording fans and would like to correspond with British amateurs. Their address is 17 Curlewis Street, Bondi, Sydney).

We can indeed fairly claim justification for our title, for there are readers of A.C.W. in most countries of the world. In providing links between them all both through the magazine and through the Ten Best (the circulation of which both here and overseas has provided a powerful stimulus to movie making) we like to feel that we make a small contribution to that paramount need of to-daythe need for getting to know and understand the other

fellow's point of view.

"What a wonderful hobby home movies are! I well remember the first projector I had as a small boy. There were no reels of film available then and all we had was a loop of film which was shown over and over again. Then my father bought a battery-powered 35mm. machine and later a friend presented me with one of the first 35mm. machines to be used in the cinema. It was originally fitted with an open arc, but father said it was much too dangerous (all films then being on nitrate stock) and it was sold to a junk dealer. Since those days I have had a 9.5mm. Ace, Imp and Dekko, my proudest possession

It gives me very great pleasure to congratulate Amateur Cine World on its 21st birthday. This event signifies more than the popularity and interest of the magazine itself—it symbolises the flourishing condition of amateur film making. It is not, I think, generally realized hose widespread and how successful amateur film making has become. It is true that possibly the greatest benefits of amateur films are reaped by the makers themselves, but for the audience which they reach and indeed for the professional film industry they are of the greatest possible

interest.

Professional film making seems to become technically more complex every day, and it is easy for the producers and directors of the film industry to lose sight of many qualities which the documentary film of the '30s and the semi-documentary films of the wear possessed.

The amateur film, by the very nature of things, cannot fall into the trap which avoids so many studio productions—that of seeming unreal and "studio made". The freshness and spontaneity which characteries so many of the best amateur films can be a great tonic to film makers, and this is one of the strengest reasons soly I wish Amateur Cine World a long and successful life. May it continue to provide interest and encouragement for amateur film makers everywhere.

SIR MICHAEL BALCON.

In sending you heartiest congratulations on reaching your majority, may I remind amateur film makers of a basic truth still insufficiently recognised by many professionals? Nothing is more important than the ecript!

T. E. B. CLARKE

to date being a G.B. sound projector. I still get my copy of A.C.W. out here in Malta and say thanks for a grand magazine".—A. C. Phillips, Luqa.

Amazing to realise that it was 21 years ago that, as an undergrad, I bought my first Baby Pathe and motor thing at the sign of the three spheroids for £1. Since then my late father and I have exposed many thousands of feet of monochrome and colour and even managed a Ten Best. Must have another bash some time. We have taken A.C.W. for as long as I can remember pressing a button".—K. O. King, Comberton.

"Here is one very ardent reader who finds your articles both instructive and interesting and cannot wait for the next mail boat to get here quickly enough. I find your articles all the more interesting because they represent almost the only connection I have with the outside amateur

cine world".-Richard Armstrong, Freetown.

"I don't know what we would do without A.C.W., so keep up the good work. Good luck!"-D. J. Plews, Sheffield, 11.

#### Last Word from a Newcomer

And finally, a word from one of our newest readers: "Congratulations on your coming of age. As one who has been subscribing to your magazine only for the last six months, I cannot but regret missing the wealth of information which you must have published since I first became interested in cinematography in 1949. However, if it hadn't been for A.C.W. I should probably never have been able to interest my friends in the hobby. Keep up the good work!"—S. J. C. Tinker, London, S.W.18.

It is, of course, immodest of us to parade messages like these, but you must allow a 21-year-old his little vanities: it's only that he delights in the friendships he has made and wants you to know of his pleasure. And if there is to be talk of vanities, perhaps it will help your ego to learn that your magazine is also read by many a professional who is very ready to acknowledge that the amateur cine movement can teach as well as learn. The coming years cloak exciting developments that will demand a sure grasp of the film medium, and we look forward to sharing with you the information and ideas that will enable us all to find even greater satisfaction in our incomparable



A highly encouraging feature of recent years has been the emergence of the school film society. One of the best known is the King's College School F.S., here seen at work on The Owner.

I am delighted to send birthday greetings to Amateur Cine World, because I've always felt Amateur Case world, occase I ve aneway jet that the amateur film enthusiast has been an important figure in the cinema history of this country. He has helped in the appreciation of the unusual film—film societies and cine clubs were the first to encourage British documentaries and has always striven to raise standards and

improve taste.

With his camera, the amateur film maker can contribute a lot to the overall culture of today by expressing his views and interpreting and reporting on the life around him. Good luck to him and to you.

HARRY WATT.



It is a great privilege to be able personally to congratulate you on your 21st birthday—an achievement which speaks much for the worldwide interest in the amateur eine movement

The cine camera is perhaps not always regarded with the artistic importance it merits, but it becomes increasingly appearant the growth of the movement is apreading and this can only bring added stature to the film industry as a whole.

The cine conners in teach by most Hollowood.

The cine camera is used by most Hollywood technicians and stars to help them in their professional work, for it allows them to try out different ideas in acting and directing. In this way they can obtain an active knowledge of

commercial film production.

commercial film production.

It is an aspect of filming that has always intrigued me and I would like to take this opportunity of impressing upon amateur circ enthusiasts that, apart from being one of the most interesting hobbies of the present age, it is one that should be treated aeriously. The cine camera represents a chance of recording and expressing in the operator's own individual style, everyday happenings—a chance not given to all of us to obtain a lasting record of our own lives. It is encouraging to note that Amateur Cine World is doing a fine job in furthering the movement and I feel it can be proud of its part in the many artistic successes achieved by cine enthusiasts. JOSE FERRER.

Warmest congratulations and best wishes on attaining your majority. There are fee sharper incentives for the improvement of professional film standards than the industry's knowledge that its work is being increasingly watched and criticised by skilled, creative amateurs. Please carry on the good work. PAUL DEHN,

"News Chronicle.

MOST SINCERE CONGRATULATIONS ON THE 21st BIRTHDAY OF YOUR EXCELLENT MAGAZINE WHICH DOES SUCH WONDERFUL WORK STOP AMATEUR CINEMATOGRAPHERS HAVE CAPACITY TO ENJOY AND APPRECIATE MORE FULLY THE WORK OF PROPESSIONAL FILM MAKERS STOP WISHING YOU AND YOUR READERS THE BEST FOR MANY YEARS TO COME .

SIR ALEXANDER KORDA.

### Materials

# Technical Developments

Any review of what the last 21 years have brought the amateur cinematographer in the way of apparatus and materials must give pride of place to 9.5mm. For in 1934 that was the gauge you expected to find the amateur using: it must have accounted for over three-quarters of the work turned out. 8mm. was in swaddling-clothes. 16mm. was decidedly more expensive, and though the recent advent of sound-on-film had added much to 16mm. status, the fact that 17.5mm. sound-on-film had just been introduced seemed to indicate that no walk-over for 16mm. could be assured!

In 1934 9.5mm. projectors in the first class were the Bolex G9/16, the DA which stopped on notched titles, and the Pathe 200B, already famous. The Home Movie had been superseded by the Imp; the cheaper Kid had come and gone; the scarcely-remembered Lux was available with 180 watt lamp for SB films and

50 watt for notched films.

#### Wider Choice Then

Thanks to the famous Pathescope Library, the owner of a 9.5mm. silent projector had a very wide choice of films—wider than to-day. Also, the professional silent film was a great deal less "historic" than now! Nor was choice limited in humbler projectors, for Dekko and Coronet models were available for 30ft. and 60ft. reels at 70s. and 45s. respectively. The 200B cost £15, and after using it carefully for 21 years, you can sell it for £15 to-day

So well-built were the Home Movie projectors that, though they were discontinued about 1933, accessories—motors, super attachments, frame-enlargers, picture magnifiers—were available for several years after. And 35mm. film was still around at that time: three 9.5mm. positives of 30ft. from 75ft. of 35mm.

negative could be had for 21s.

In 1934 you shot your 9.5mm. films on Pathescope R.O.F. (Rapid, Orthochromatic, Fine grain) at 4s. 7d. per reel, including processing and loan of charger, or on P.S.P.F. at 6s., or on negative which you bought in tins of three rolls at 7s. 9d. The negative and R.O.F. were about 21° and P.S.P.F. about 26° R.S.

#### **Quick Processing**

The processing was quick and good: one Sunday in August 1934, we posted six reels to the Pathescope works in North Circular Road after a full day's shooting, rang them at 9 a.m. on the Monday to check receipt, and collected the processed film at 4.30 p.m. the same day,

so getting a sight of the film within 24 hours of shooting. Pathescope also provided full processing equipment, with chemicals, and a printer.

The 9.5mm. camera in the news was the Dekko. With the excellent features of standard lens mount, single picture device and speed range from 8 to 64 frames, it looked, and was, good value at £6 6s., with 20mm. f/3.5 fixed focus lens, competing with the Pathe Motocamera B at the same price but with single speed, fixed lens, and no tripod bush — an irritating omission. The De Luxe motocamera had recently been fitted with a half-hearted variable-speed device, giving from 10 to 20 frames per second, and we can well remember trying to think of a single advantage that this limited range presented. Further, at a distance of 21 years one can at least say that the Hermagis lenses were not in the front rank.

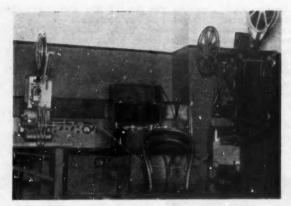
#### Accessories

Accessories that made the De Luxe motocameras attractive included the iris fader and the pocket titler. For film editing, in addition to the two Pathe splicers there was the first of the universal accessories — the well-known Ensign Universal 8/9.5/16mm. splicer at 55s. No viewers were available, but for 25s. you could buy a gadget called the Presenta Pocket Cine, taking—30ft. of 9.5mm. film with a shutterless snatch movement which permitted very fair viewing as you looked through it towards a diffused light and turned the handle.

Also with us in 1934, but long since defunct in the U.K., were the Rex 17.5mm. motocamera and the 17.5mm. Pathescope sound projector costing £18 18s. and £60 respectively.

And how does the 9.5mm. man fare to-day? He has sound-on-film, sound stripe, and, with the advent of the Specto, much improved choice of projectors, but he is worse off in the low-price scale. Cameras? He can reach as far as the Webo or even the Webo Special, and he has a neat and powerful instrument in the National II, though the Pat offers less than was considered acceptable in 1934.

Film? He has colour at a price, and though he has lost the often attractive orthochromatic, he has a choice of three speeds of good panchromatic emulsions. Processing? More latitude; quality remains as it was in 1934. A viewer is available and titlers are about the same now as then. But he has, for whatever



Everyone's talking today about adding sound to amateur films. Yet in the very first issues of A.C.W. there were references to the mechanical coupling of proerices to the mechanical coupling of pro-jectors to turntables. From among this array of equipment at Hexham and Dis-trict A.C.S.'s Ten Best Show, only the tape recorders would have been unobtainable 21 years ago. G.B. introduced 16mm. sound projectors in 1934 though they chose the Continental standard DIN for their first model instead of the American SMPE which is now universal.

reason, lost potential co-workers to 16mm. and

8mm.-mostly to 8mm.

Nostalgically one recalls the things that have come and gone. The Gevaert Link charger, admirable device, was extinguished by the war. Dufaycolour, a simple direct-reversal monochrome emulsion coated on to a base ruled with a reseau of primary colours, and threaded emulsion away from lens, was short-lived. It was really a victim of the progress of dyecoupled developers and the integral tri-pack colour processes, but it did bring acceptable colour to 9.5mm. in 1936.

Spool-loading cameras came and went: the turret-head 50/100ft. Argus and, of course, the Bolex H9. They never gripped the popular fancy, partly because costs neared those of 16mm., but more because the central perforations caused considerable waste by fogging. The war mowed down all but the stoutest, and many will lament the passing of the modest Coronet camera, with one inch f/3.9 lens-a useful performer at £3 3s. During and after the war, many private conversions to sound were made, in the course of which the 200B continued to display its ubiquity.

#### Combined Camera-Projectors

One withdrawal from combat which does not occasion so much regret was the combined camera-projector. The Campro and the Midas will be recalled: they both produced usable results, if handled with sympathetic care, but it remains an awkward fact that the shutter and the claw-path requirements in filming and in projecting are quite different (as Bulleid's "Special Effects" explains diagrammatically). These combined instruments were not sufficiently economical in use to offset the inferior results. A more unexpected withdrawal was the Bolex 9.5/16mm. sound projector.

8mm. In 1934 the 8mm. user's choice was virtually limited to the first Kodak camera and projector, to Kodak Pan reversal film, and to Kodak library films, which gave a very fair

choice. The only other cameras available were Bell & Howell and Stewart Warner from the U.S.A., and the only other projector was also the B. & .H.

Now, in 1955, the 8mm, user is offered a wide selection—the widest of the three gauges -in cameras, a good selection of projectors and a good range of film emulsions, including excellent and economical colour. He is worse off solely in the matter of silent library films, but this inevitable drawback (inevitable since silent films are no longer made) can be considered a minor disadvantage if it is accepted that the gauge is essentially for the home film maker. Its economy and the advent of colour quickly established it in the early 1930s, and by the late '30s a good choice of cameras (including, for example, the Eurig electric) was Mechanical and optical developments, mentioned later, assisted its progress, but the key to its popularity was probably Kodachrome.

#### Kodachrome

When Kodachrome arrived in 1936, first in 16mm. and very soon after in 8mm., it was an immediate sensation. No cine photographer could fail to be satisfied by the audience enthusiasm it evoked, and to the man who took care with exposures it brought immediate success, having a quality at that time very rare even in the professional cinema, for the first Technicolor release of the quality common today was Becky Sharp which did not reach all the cinemas until early in 1936.

In sunnier countries it has almost swept monochrome away for family filming, because most people want to recapture colour and sunlight from the past. After all, aren't we all convinced that the summers of our childhood were sunnier than now? Agfacolor arrived in 1938. The colour situation is best summed up by the observation that, since the war, there has never been enough 8mm. colour film in the

U.K. to satisfy the demand.

One 8mm. incidental which came after 1934 and occasionally re-appears is single-eight, but its conception lacks logic and it is a trap for the unwary newcomer. But 8mm. still lacks one thing that was being asked for in 1934an economical 2-minute pack.

16mm. 9.5mm. and 16mm. became available almost simultaneously in 1924. Both were considered as exclusively amateur cine materials and were launched as such by Pathé and Kodak. For the first five years of their existence they gave to their users precisely what could be seen in the cinemas—silent films.

Naturally, economy was stressed in 9.5mm.—an economy strongly buttressed by notched titles which began to be discarded only in 1932. But since cheapness was not a feature of 16mm., it was able to make use of better design and take the lead in quality. Further, for some years from 1929 it offered colour by the Kodacolor process, which involved filming and projecting through tri-colour filters. These



Magnetic recording at long last provides cheap sound—an array of Southall C.C.'s sound equipment.

limited shooting to f/1.9 in bright sunlight but under such conditions gave fine quality on small screens.

The fact that when sound blasted its way into the professional cinema, it also hit 16mm., is a significant indication of the status this gauge had by then attained, even though its professional use was practically negligible in 1930. At once sound-on-disc appeared: and in 1934 issues of A.C.W. one finds a typical disc Bolex talkie, with mechanical coupling to turntable, offered at £45, list price £115. Quality was really fine—but the process was obsolete, and the few moneyed amateurs who hired films and discs soon found out how this system had worried the professionals. The joke, "All records broken", with its wry double meaning, had already gone into history.

Meanwhile 16mm. sound-on-film had appeared in two standards, American SMPE, now universal, and Continental DIN which was unhappily the one first chosen by GB Equipments for their model A, which was established in 1934. But quite as important in sound-on-film was the standard Marshall conversion, based on the current Bell & Howell projector. And as far as films were concerned, it will be

recalled that the GB film library has already celebrated its 21st birthday.

For silent films, there was the really extensive 16mm. Kodak library, which differed from Pathescope in that all films offered were uncut copies of the 35mm. release versions. Some British silent films of 6 to 8 reels of paralysing boredom were included, and their demise may seem to point to some wisdom in the Pathé policy of pruning.

As far as 16mm. cameras were concerned, 1934 saw a choice of three turret models: the Bell & Howell, the Victor for which Dallmeyer were then agents, and the Ensign. Ensign also ran a library, provided several accessories and made projectors, but the projectors were never

top of the bill performers. Simpler cameras centred on the Kodak model B, but Bolex model C and Siemens cameras were well known. The Kodak Special was available from America. The Bolex H16 arrived in 1936.

#### Variety of Film

There was quite a variety of film: in the 21° bracket, Gevaert ortho reversal and negative; Kodak pan, which alone had automatic processing compensation to about two stops; and Ilford ortho negative, then called Selo. In the 24° range, were three Agfa emulsions, ortho and pan reversal and pan negative. In the 26° speed group, the fastest then available, were Agfa Novopan reversal, Kodak SS pan, and Selo pan negative. Of these, the Agfa is

particularly remembered for its rich blacks.

Projectors included the Bolex DA and G series, the Siemens, Zeiss, Kodaks B, C and D, and the Americans—Victor, Ampro, B. & H. The English Kalee had just arrived.

If we can cheat by crossing to Germany, a zoom lens was available 21 years ago—the Siemens Transfokator. It arrived here in 1935. Also available ahead of its time was the RCA sound-on-film 16mm. camera, which operated successfully on newsreel work and yielded a direct-reversal sound film ready for projecting—so long as no cuts were necessary. It disappeared before the war. Another mark no longer current had the name with the included capital — GeBescope, coined in 1935, and allowed to lapse when the B & H designs were imported in 1947.

Early in the 1930s home processing was more popular than it is now; and 9.5mm. and 16mm. printing machines have long since vanished. The years between have also seen the entry of Pathescope into the 16mm. field, first with the Webo Special camera and Pax projector, and this year with 16mm. PSPF film. There are minor advances to record in accessories such as exposure meters, screens, tripods and the like, but only the Ilford Photo-

meter marks a technological advance, and this is a semiprofessional item, as are colour temperature indicators. The great disappointment of 1955 is the absence of any British-made 16mm. camera.

Techniques. Many techniques, now accepted as commonplace, have come to aid the cineaste since 1934. In 1935 P. C. Smethurst stated

the highlight exposure principle, and the appearance of Dunn's book in 1953 finally rammed home the sound theoretical and prac-

tical basis of this system.

Hard coating of lenses was introduced in 1945. With the spread of digital computers since 1953, lens element calculations may be sufficiently aided to pave the way for further advances in lens design. There has been no advance in film speed since films of 31° BS arrived in 1938, but rumours are getting stronger!

Electronic Sync. Systems?

3-D and CinemaScope have reached 16mm., but have made small impact so far. Sound on wire and, better, on tape came in 1945. It was quite soon realised that synchronization was a serious problem, but stripe, which arrived in 1953, brought a financial problem. Currently we pin hope on electronic synchronizing systems, said to be imminent. It is a disturbing thought that after 21 years we have no synchronizing system that could be called practicable.

The quality of film, apparatus, and service offered is for the most part unchanged from that offered two decades ago and there has been negligible advance in silent film technique.

Finally, may we remind the 16mm. user that, although during the years under discussion the professional has taken over this gauge and left the amateur in a minority, there are some advantages to the amateur in the invasion. One of them is evident in the comparison of raw stock prices listed in the table

Item	1934	1955
Camera film 9.5mm, ortho 28ft. (inc. processing) 55 pan 28ft. 16mm. SS pan 50ft.	4s. 7d. 6s. 0d. 17s. 6d.	8s. 5d. +2s. 7d. tax. 24s. 0d. + 5s. 8d. tax
Printed films 9.5mm, silent supers 16mm, 100fc,	27s. 6d. 21s. 0d.	50s. Od. 30s. Od.
Film hire, one (silent) 9.5mm. reel/night. 16mm.	1s. 0d. 2s. 6d.	1s. 6d. 3s. 6d.

below. And let it always be remembered that we helped to develop 16mm, quite as quickly as the professionals are helping to develop it now.

An important factor in the development of amateur cinematography has been the steady continuity of supplies and services offered by the trade. Names that have become almost household words to the amateur to-day appeared in our very first issue 21 years ago. Among them were Wallace Heaton, City Sale and Exchange, The Camera Co., Westminster Photographic Exchange, Sheffield Photo Co., Woollons of Hendon and Sands Hunter.

Pathescope, Cinex, R. F. Hunter and Agfa announced equipment and films, Heathcote of Nottingham, Dollond & Aitchison and Edwin Gorse "wanted for cash" and ran film libraries, as did Gaumont-British (who also advertised their sound projectors) and many other firms. The list, indeed, becomes unwieldly. Sydney S. Bird, Cine Equipments Ltd., Camera Craft . . these and many more offered services and supplies, to be joined quickly by other firms no less well known, until to-day A.C.W. presents a remarkably complete guide to the opportunities offered by the entire trade.

It is fitting that, almost coincident with the attainment of our majority, a photo fair for which the amateur has had to wait for more than 21 years is at last announced. Some fifty firms will be exhibiting, including A.C.W., and although the accent is on still photography, attractive items for the movie-maker will be

shown. Details are given overleaf.

# Gadgets Then and Now

By HARRY WALDEN

It is no matter for surprise that the gadgets of to-day are much the same as those of twenty-one years ago, for the basic technique of making films has not radically changed, and the very beginning makers of motion pictures have had to depend on mechanical devices. Such variations in gadgetry as do occur come about because new makes of equipment invite them; and new materials-such as transparent plastics-affect the way in which the gadgets are made.

I have no doubt that the fibre-glass kits now coming on the market will influence the appearance of new devices. Only in sound has there been any major development in gadgetry. Gadgets are, in fact, the product of old ideas applied to new circumstances.

While some folk like gadgets for their own sake, most of us dabble with them only because we cannot get the effect we want unless we do: we must either make our own devices for dye fading, focusing on the

camera gate and a number of trick effects or go without. In the early days, when the market was small, and you could buy a hand-turned 9.5mm. camera second-hand for £2, you could well afford cine if you were prepared to make all the accessories — titler, developing drum, tripod and the rest—yourself. But so can anyone to-day!

Money is still no obstacle to movie making if you are keen enough. And most of us, whether we have to count the pence or not, at some time or another feel the need to improvise because there is no time to get hold of the real thing. It is then that bits of string, wire, bent tin, card-board, domestic wrapping foil, plasticine, adhesive tape and drawing pins are trotted out.

#### Only 6d. Then

Yet the veteran must be permitted the luxury of a sigh for the days when he could get for 6d. from Woolworths (a prolific source of odds and ends and, sometimes, even of ideas) a clamp-on gear-case for a small grindstone which, with very little adaptation, became a 9.5mm. rewinder. At that time many a serious amateur had an editing board fitted with a couple of these rewinders. Before then, in the first of all amateur cine books, Harold B. Abbott had described a rewinder made of Meccano parts.

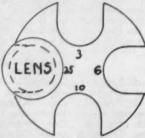
Projector stands, screens, prosceniums, lens hoods, filters and faders, focusing devices on the lens and in the gate, devices for shooting over the head and under water, gadgets for trick work, devices for cartoon and stop-action, lamp reflectors, lamphouses, photoflood savers, niggers, board reflectors, dollies and camera stands, rewinders, title boards and stands, editing desks, film sorters, travelling titles, substitutes for stop-action, methods of splicing (in particular for joins that won't show), processing drums, record holders, cueing devices, drums, synchronisers. . . . The list of things to make is inexhaustible -and practically unchanging.

#### They Come and Go

Yet some really new gadgets do appear-and some of the old ones get forgotten. Some disappear with the machines for which they are made. A hook-on lens hood for the old Pathe Baby camera is no longer of current interest, nor is the periscope for focusing on the gate. If the one-turn-onepicture device for the same camera did recently again see the light of day (A.C.W., Jan. '55), it was only because someone said it could not be done! An early gadget which sticks

in my mind is a focusing device for fixed focus lenses, consisting of a piece of sheet brass shaped into four shims of different thicknesses (see diagram) each of which can be slipped over the lens screw between lens and camera. New in, I think, 1936 was a cardboard rangefinder, a more elaborate version of which I described in A.C.W. in Oct.,

Only recently described is a method of squaring a screen to the projector with a



A focusing device for fixed focus lenses— an early gadget recalled by Harry Walden.

rectangular block of wood projecting from the middle of the cross bar of the screen, which is turned until the shadow of the block from the projector beam disappears. The old idea was to use a small mirror and adjust till the reflected beam came back to the projector.

#### Current Needs

Another "new" idea, now well known, which I came across in 1949, was that of controlling the projector speed against that of the gramophone turntable by means of a special turntable stroboscope lit from the 48 per second flicker of the projector (A.C.W., May, '50).

I know I am treading on dangerous ground, but may I put forward some current needs? We need a method of putting really satisfactory fades on to already processed film. To my simple mind the film should go quite steadily from transparency to complete and neutral black.

Next, can someone devise a means of putting shaped wipes, such as the diamond, on to already processed film? There are, of course, ways of making the curtain and side wipe satisfactorily. A similar problem is to devise a means of "overprinting" a title on to an already processed background. I believe it can be done.

#### Travelling Matte

I have often thought that there may be a better way of photographing a subject on to another background than the usual rather unsatisfactory double exposure of the figure against a black background. It might be on the lines of a reflected image as in the Schufftan process or it might be done by means of a travelling matte, of which I have heard no mention among amateurs since before the war, when it was demonstrated by an amateur, B. G. D. Salt.

Finally, we need a fading glass which does not make obvious streaks across the screen. It should not be difficult to produce, but to devise a straightforward (repeat straightforward) method making joins that do not show on the screen is a problem and I fear we shall have to wait on the manufacturers for solution.

#### PHOTO FAIR A.C.W. Will Be There

A.C.W. Will Be There

The first photographic exhibition to be held in the U.K. for more than 21 years will take place at the New Horticultural Hall, Westminster, London, W.1, from 16th May to 21st May. Among the exhibitors well known to the cine enthusiast will be Actina, Agfa, British Thomson-Houston, Neville Brown, Cinex, E. K. Cole, W. F. Dormer, G.B. Equipments, General Electric Co., Gevaert, Wallace Heaton, R. F. Hunter, Johnsons of Hendon, Philips Electrical, Pullin Optical Co., and Sangamo Weston.

Amateur Cine World, with its as-

Amateur Cine World, with its associated books and magazines, will be there on stands 78, 80 and 82. We shall be screening some of the most popular of former Ten Best winners (not the current films) every evening in the Lecture Theatre at 5.45-6.10 in the Lecture Theatre at 5.45-6.10 p.m. and 6.20-6.45 p.m., so if you missed them when they first appeared here is your chance to repair the loss. Admission will be free, of course, and we look forward to meeting you. The exhibition will be open to the public at 4 p.m. on the first day, and thereafter from 10 a.m. to 9 p.m. daily. Admission is 1s. 6d.

daily. Admission is 1s. 6d.



# Choosing an 8mm. CAMERA

Fig. 1. Winding the motor of the Specto 88. This motor runs for as long as 70 seconds on one wind. The handle folds flat against the camera when not in use.

Following last month's survey of available &mm. cameras, DOUBLE RUN discusses specific features which should guide your choice. Next month he will examine camera controls.

#### THE MECHANISM

Motor. The motor is usually driven by a spring that is wound by a handle (fig. 1). This handle should preferably fold flat and not rotate with the motor. Most cameras will run for about half-a-minute before slowing down, and some are fitted with automatic cut-outs that stop the motor just before it loses speed. This is a useful feature that prevents film wastage.

If you are going to film sporting events, choose a camera with a really long run. If you want to film people without their knowledge, select a model with a quiet running motor. The Eumig C8 has an electric motor driven by a small battery which will expose some ten films before running down.

Shutter. The shutter is either a circular revolving disc, half of which is cut away, or a single blade that reciprocates up and down. The latter arrangement gives the top of the gate (and thus the bottom of the picture) a shade longer exposure. This is not really desirable, but there is the slight compensation: if the top of the picture consists of sky, a reciprocating shutter helps reduce any excessive brightness.

Footage Counter. This may show either the footage that has been exposed, or the footage that has still to be exposed. The more accurate types are worked off a direct drive; some of them set themselves automatically when the film is loaded. Others are worked by a spring arm that presses on the film and alters its position as the film diminishes. This arrangement may be adequate for most purposes, but there are times when an accurate footage counter can be a real advantage, e.g., when running on leaders and superimposing white lettering on moving backgrounds. The Bolex H8 is also fitted with a frame counter. This counts the number of frames exposed.

The Paillard Bolex 88 and C8 have this neatly recessed catch that opens the camera door. Both also feature a totally enclosed footage counter which automatically returns to "F" when the camera door is opened (the "F" indicates the scale is in feet). Film must not be exposed until the leader is run through and the mark "O" is reached.



#### THE LENS

Aperture. The smaller the f number, the larger the aperture. The most common series of stop numbers is f/1.4, f/2, f/2, f/4, f/5.6, f/8, f/11, f/16 and f/22. Each of these stops lets through half the light of the preceding one. The maximum aperture of the lens is often out of step with the series of stop markings, e.g., f/2.5 is only half a stop larger than f/2.8. Most outdoor filming is done at f/8 or f/5.6, but f/2.8 is useful in dull weather, and a stop of f/1.9 or larger simplifies indoor filming.

Most cameras have adjustable iris diaphragms, but some are fitted with plates pierced with holes. With these, it is not possible to set the aperture at any point between two stops, and

Fig. 2. The more expensive focusing lenses carry a depth of field scale. On the Kern Switar 12.5mm, f/1.5 lens, it takes the form of a curve which moves as the operture is changed. In the illustration, the lens is focused at 1.5 metres and the curve shows that everything will be sharp from just under 1 metre to about 20 metres.



proper iris fades (made by gradually opening or closing the iris while the camera is running) cannot be made.

Click stops are sometimes provided, the lens clicking gently into place as each stop is reached. This reduces the risk of accidentally jogging the lens setting, but it may make smooth fades more difficult to achieve. Most irises close down to f/16 or f/22; a totally closing iris is a great convenience as it allows you to exclude all light at the end of a fade.

Focal Length. The usual focal length is 12.5 or 13mm. The Zeiss Movikon is supplied with a 10mm. lens. This includes a wider field of view and so is useful for filming indoors and elsewhere where space is cramped. Even with that, the angle of view is appreciably narrower than that of an ordinary still camera. Nevertheless, the 12.5mm. or 13mm. lens is the more generally useful; it encourages one to take the close-ups that 8mm. films so often need.

the close-ups that 8mm. films so often need.

Fixed Focus or Focusing? Most 8mm. cameras are supplied with lenses permanently focused for about 10ft. With these, everything is sharp from about 6ft. to infinity. The smaller the aperture, the further this depth of field extends. A focusing lens is far from

essential but it is a great convenience for titling and indoor filming (when a larger aperture has often to be used). It makes supplementary close-up lenses unnecessary, and can always be used as a fixed focus lens, if required, as the focus can be left set at 10ft. or 15ft. If you buy a focusing lens, check that the scale is marked in feet and not in metres.

Bloomed? The main advantages of a bloomed camera lens are an improvement in the quality of against-the-light shots, an increase in contrast and a very slight increase

in speed.

Interchangeable? It is useful to be able to change the lens for one of another focal length as with the Bauer 88. Short focus lenses are known as wide-angle lenses and include a wider field of view than standard 12.5mm, or 13mm, ones. Long focus lenses are known as telephoto lenses (a term not always correctly applied to them) and have a narrower field of

RELPHEGOR- Featuring Messrs.
Rene Navarre, Paulais, Redelsoerger, Emilien Richard, Genica Missirio, Albert Mayer and Mine Jean Brindeau. Also Mlles. Alice Tissot, Elmire Vautier, Michele Verly, and Anna Lefreuvier. Dira-ted by M. Desfontaines. A mystery serial, originally, of ten 2-reel episodes, released through European films. France, 1928. 2 x 300ft. Still available.

This is one of the few "condensed serials" on 9.5mm,, and was highly praised, in a contemporary review, as "the most perfect mystery serial yet produced". Belphegor was originally released in ten 2-reel episodes, and Pathescope, faced with the monstrous task of reducing this to 2 reels, can be forgiven if the second reel becomes slightly involved!

The available version begins magnificently, showing various weird adventures in the Louvre while the mysterious "Belphegor" is at work. The second reel reveals how the detective (M. Rene Navarre) tracks down and eventually unmasks "Belphegor". All the Louvre scenes were actually shot in the museum, and the imposing interior of this building emphasises the mysterious atmosphere.

Rene Navarre was a director, an actor and a producer, who started acting in 1910. He appeared in another very famous French serial, Fantomas (Feuillade). Genica Missirio view than standard ones.

It is sometimes possible to buy wide-angle or telephoto attachments which screw into the front of the ordinary lens. Some cameras are provided with turret-heads that hold two or three lenses and, with these, one has only to swing over the turret to change the lens.

Coupled Exposure Meter? Some of the more expensive cameras are supplied with a built-in photo-electric exposure meter coupled to the lens. With this, there is no need to bother with f numbers; all you need to do is to adjust the lens aperture until a pointer, visible in the viewfinder, swings to a certain position. This system depends on reflected light readings and so is not absolutely fool-proof. The sensitive photo-electric cell demands that the camera should be treated with even greater care than usual. The Eumig C3 and the Nizo Heliomatic are two cases in point.

#### Tracking Down the

# Lesser Known 9.5<sub>mm</sub>. Features

By KEVIN BROWNLOW

was also featured as General Murat in Abel Gance's Napoleon (on 9.5mm.). (Gance's incidentally, makes a brilliant return to the screen with his La Tour de Nesle, completed last year, and he is now remaking Napoleon in Polyvision, an innovation of his own.)

Several other famous stars appear in Belphegor, most notable of whom is Alice Tissot, who can be seen in An Italian Straw Hat.

THE SIEGE OF CALAIS. Featuring members of the Comedie Francaise. Produced and directed by Henri Andreani. Released in England by Electric Film Co. A Pathe film. France, 1911. Notched 5 x 30ft.

Of all the 1908-1912 historical dramas released on 9.5mm. (The Great Terror, Three Fold Tragedy, etc.) The Siege of Calais is by far the best. Surprisingly spectacular in its battle scenes, which are reputed to have employed more extras than Ingrid Bergman's Joan of Arc, made in 1948, this film tells of the defence of Calais against the English king, Edward III.

One of the besieged men escapes unhurt and crosses through the English lines to inform the French king of the town's plight. The king immediately despatches a large army which unsuccessfully meets the English outside Calais. This battle, unhappily, has been cut to one long scene in the 9.5mm. version. Calais is then captured by Edward, and he demands the lives of the seven burghers. His queen saves them from death, and the film ends here, rather abruptly.

Although the battle sequences have been shortened, they suggest how spectacular the original epic must have been. The acting has, naturally dated badly—but The Seige of Calais proves that in other fields of cinematography progress has been very slow.

Henri Andreani was formerly secretary to Charles Pathe, producer of many famous films and the father of home movies with his 28mm. gauge, which was later reduced to 9.5mm. Andreani then became an actor for the Pathe company. His debut as a director was in 1910. Later he produced a series of films entitled films bibliques and made such pic-tures as Joseph's Trials in Egypt (1914), which were conventional but spectacular. The last film he directed was La Pente (1928). He died in 1931, completely penniless. Andreani, who is completely ignored by most film historians, was a great director and deserves considerably more recognition.

### Window on America

We introduce with great pleasure a new feature—new, that is, to British readers—which also provides a rallying ground for our many American friends. The Managing Director of the late Amateur Cinema League of America and editor of its magazine, Movie Makers, continues in A.C.W. the news service, comments, advice that made the League world famous.

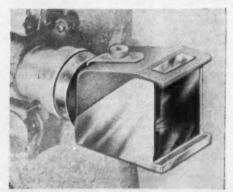
Although I am now writing this column for the first time, I find that already I feel at home in the undertaking. I feel at home because your editor, in offering me this assignment, said simply and graciously: "Just write for us as you have written these many years for Movie Makers".

However that was I shall leave for Mr. Malthouse—and for you—to decide and define. But this I can tell you. Although Movie Makers was the official voice of the Amateur Cinema League, and although the A.C.L. had its headquarters in America and was asked often to speak or act for the American amateur, I believe with all my heart that both the magazine and the association were essentially world-minded.

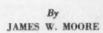
#### Universal Medium

This belief began with the League's founder president, Hiram Percy Maxim, who as early as 1926 saw in personally-made movies a new and truly universal medium of communication. Under his spiritual guidance, this belief flowered into a tradition of thought and action which was to guide all of A.C.L.'s activities. We spoke for American amateurs, yes. But we felt always that the creative hobby of personal movie making transcended national barriers and that we must, insofar as possible, act for the good of amateurs everywhere.

Perhaps this philosophy helps to explain the truly international standing of A.C.L.'s traditional Ten Best contest. Perhaps this thinking made inevitable the overseas exchange



Vistascope anamorphic lens for 8mm. (\$75) and 16mm. (\$125) mounted on an 8mm. projector. Developed in Holland, it is imported into the U.S. by J. L. Galef and Son, 85 Chambers Street, New York City. (See "Wonders of the Wide Screen" on next page.)





of Ten Best award winners which we undertook so eagerly with the advent of magnetic sound-on-film. In any case, this attitude should most assuredly explain why I am now so happy to be writing for Amateur Cine World and its globe-girdling circle of readers. It should also make clear why this observer may, on occasion, look out and beyond his window on America. If and when we do, we trust you'll understand. For we are still essentially world-minded—as all good movie makers must be.

And now to work . . .

#### MOVIES OR MODELS?

The big news here in New York City (although we are often reminded by our outlanders that "New York is not America!") is the Ninth Annual National Photographic Show. It was held last month for a period of four days, drew an estimated 40,000 visitors to the 71st Regiment Armory (its draughty and cavernous site), and presented to the photofan the products and services of some 178 exhibitors. It presented also for the delectation of this slightly demented clientele a sizable coterie of bored, bosomy and scantily-clad models.

Does the photographic industry in Great Britain stage this sort of Roman camera carnival? Somehow we rather think not. For its noisy, frenetic exhibitionism is (Heaven help us!) so essentially American. The new products are there, of course: the cameras, the projectors, the lenses, et al. But it is the models who draw the mobs.

Playing the Fool in Public

Actually, they were a pathetic and sorry lot, these girls, as would be anyone thus forced to play the fool in public. For they do not really model anything—such as a new camera or an exposure meter. They simply stand, sit, lie or move about on tiny stages in the exhibitors' booths; and around them in tense, tight circles crowd the flash-gun photo fans. From the ages of eight to eighty, they are almost visibly slavering with prurient excitment as the models move languidly from one silly (and occasionally suggestive) pose to another.

In lieu of carrying a flash camera (which I do not own, anyway), your agent brought along his notebook. It was an unwise decision. For while the cameraman may — without either suspicion or censure—crowd in and crouch leeringly before the long-suffering model, the

worker with words seems immediately suspect. Twice—and quite sharply—I was questioned by exhibitors as to what I was scribbling with

such wrapt attention.

But my notes were innocent enough: "A dark-haired and pensive slip of a girl here, clad as a ballet dancer in a pale blue bodice, pink tights and white satin slippers". . . "Over there a blond in a white, gold and black bathing suit, making a pleasant harmony with her rust-coloured beach chair. But her fixed smile is brittle with boredom". . . "A Chicago camera company here, and—so help us—the setting is a French estaminet! Against the traditional lamp-post a Montmarte demimonde slouches and postures. Her fire-red beret and blouse make sharp contrasts with her black net hose and satin skirt—which is slit almost to the hips".

#### WONDERS OF THE WIDE SCREEN

But enough of atmosphere. Although the show's exhibits were predominantly in the still field, there were a number of entries which

will interest the movie maker.

Of these, the only one genuinely new since last year is a wide screen cine system designed for both 8 and 16mm. use. Trade-named Vistascope, it is a variant of the anamorphic lens principle embodied in 35's CinemaScope—but without being a new and entirely separate lens. The Vistascope unit is an attachment used interchangeably over your existing camera and projector optics. In the 8mm. version it is priced at \$75; for 16mm. the tab is \$125.

These prices, as prices go, may make Vistascope reasonably attractive to the amateur filmer. But the screen results which I saw at the show certainly did not. Although the images were acceptably sharp, from where I stood (not far off the projection axis) there was a noticeable amount of distortion in the vertical lines parallel to the screen's border. Also, on all views save the scenic long shot, the Vistascope screen image (its aspect ratio is 2:1) composes with a feeling of divisive clumsiness. This was especially the case with close-ups, where, for example, a full-face shot of an attractive girl was flanked on each side by a great and gaping emptiness.

Finally, I simply do not believe that wide screen movies (created in any manner) make much sense in the home. To achieve their essential impact they demand a truly overwhelming screen size, housed in an auditorium of impressive vastness. In the intimacy of one's living room, a 5 by 10 foot screen would become simply a bother—not a bonanza.

#### SEEING YOURSELF

Another cine exhibit which attracted attention was a clever visual demonstration by the Elgeet Optical Company (Rochester, N.Y.) of the differing field areas covered by the wide angle, 1 inch and 3 inch lenses generally

standard on 16mm. cameras. What gave this gimmick its particular punch was that you saw it all in pictures of yourself, standing big as life in front of the Elgeet booth. This seeming magic was brought about by three television cameras which, from their concealed positions behind the Elgeet display, cast their closed-circuit imagery on a triptych of TV acreens.

#### PEOPLE AND PICTURES

Frank E. Gunnell, quondam vice-president of the A.C.L. and Maxim Award winner in 1945 with his great While The Earth Remaineth (no connection with A.C.W. Ten Best winner of '53), manages to keep busy despite the recent changes in our filming fortunes. Working more or less with his right hand, Mr. Gunnell (he's a New York City school teacher) has in the last month written a script for a sound film and filmstrip study, Business Education, which will be produced for the New York State Department of Education; has edited and scored a new film of his own, North-east to Nova Scotia, and has edited and titled a second personal production, Quaint Quebec.

His left hand being unoccupied meanwhile, Mr. G. has also engaged himself to write two books on movies for a local publisher—the first of which, Vacation and Travel Filming, he

already has started.

Oscar H. Horovitz, of Newton, Mass., whose Colonial Williamsburg won a Ten Best award in A.C.L.'s last 1954 contest, is finding that film unusually popular among his many travel studies.

As a matter of fact, this 475 foot Kodachrome beauty—tastefully scored with magnetic sound on film—was screened no fewer than eight times during the last two weeks of March. Beginning with a show in New York City, Mr. Horovitz played a one-night stand in Philadelphia and ditto in Baltimore before an alumni gathering from Massachusetts Institute

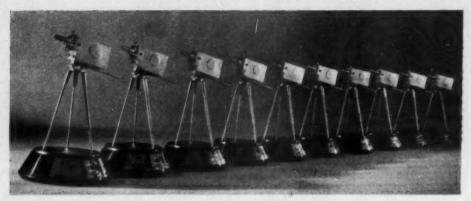
of Technology, his alma mater.

Pausing to catch his breath in Washington, D.C., Mr. H. there presented the picture before another M.I.T. group, at a full club meeting of the Washington Society of Cinematographers, and, as a climax, before 800 guests of the National Park Service in the Department of Interior auditorium. As a finale, he then continued south to Williamsburg itself (it's in Virginia, you know) to seek official approval of the production by Robert Hoke, director of Colonial Williamsburg's press bureau.

Just for the record, this film was seen

Just for the record, this film was seen recently in England, where it was a successful entrant in the most recent contest held by the I.A.C. A print, reports Mr. Horovitz, will later be available from the Institute's library.

The next WINDOW ON AMERICA will appear in our July issue.



### The 'Oscars' are Handed Out

High standard of entries for A.C.W. Ten Best films of 1954 competition

One of the many heartening features of the 1954 A.C.W. Ten Best competition is the return of 8mm. to the prize list—but not, regrettably, to the programme which will be seen for the first time in London and Edinburgh at the end of April and thereafter throughout the country. When we started on the last lap of the judging we sent out a warning to the Edinburgh and Walthamstow clubs whe are presenting the premieres: please he seemed to show Series.

be prepared to show 8mm. At that time four 8mm. films were in the running. Had two or more secured a trophy, we intended including them in the programme. In the event, only one survived, and we consider it unreasonable to require clubs presenting the Ten Best virtually to duplicate their projection arrangements, with attendant difficulties of varying length of throw, for one film only. But we are confident that 8mm. will be represented in future programmes, for the continuing advance of this gauge makes the final Ten Best accolade logical and inevitable.

#### Touch and Go

It was, indeed, touch and go this year. Clearly, the Ten Best films cannot be of uniform merit. Each must reach a certain standard and satisfy certain requirements, but some will reach further beyond that standard than others. One can generally reckon on six films or so demanding to be chosen: they survive every round without any significant qualification. For the remaining four places there is invariably intense competition. This time the four 8mm. entries mentioned, one 9.5mm. and nine 16mm. clamoured for consideration.

oured for consideration.

At this stage we knew that, unhappily, 9.5mm, would not feature in the programme for public presentation, only one film in this gauge having reached the finals. Excluding this picture (Mr. A. W. Merrick's What is a Boy?) from the list of trophy winners cost us a pang. A family film with a novel theme, it was compoun-

ded of rare imaginative insight and skill in production. Here was the very epitome of small boys: their unflagging restlessness, curiosity, tirelessness, astonishing capacity for feeding—and lovableness. It had only one serious blemish, but that so prominent that it could not be overlooked: gross underexposure.

How the producer came to fall down so badly is a mystery, for practically the whole of the action takes place at the seaside, where plenty of light was available. We toyed with the idea of doing what we could to produce a print of better image quality but decided that to do so would be unfair on the other thirteen contestant jockeying for a place. We beg of you, Mr. Merrick, to acquire an exposure meter and learn how to use it!

#### Luscious Sequences

We also considered assembling a composite reel of highlights from non-prizewinning films. Every year there are a number of entries which, though not of Ten Best standard, contain luscious sequences. Among the sequences (all but one in colour) that remain in the memory this year are the long boat trip round the Yaumati typhon shelter to view the iunks gaily festoned for the Chinese New Year (from Turn of the Tide, by Mr. Y. C. Rogge of Hong Kong), the spectacular scenes from the air in Mr.



From "A Technical Hitch", a 1954 winner.

George C. Archer's Aotearoa, the poignant shots of child spastics learning to use their limbs (from Mr. W. S. Dobson's Towards A Brighter Horizon), the vivid coverage—excelling any professional effort we have seen—of the Shrove Tuesday football match in Mr. Geoffrey Morton's An Ashbourne Story... The list is a long one. The only problem would have been which sequences to choose.

which sequences to choose.

Such a reel would certainly have had marked audience appeal and a very real interest, too, for the movie; maker, but again we felt that its, inclusion in the programme would be unfair on other contestants. Some of the films in which they appear rated no higher than two stars, and it could have gained a place only at the expense of a Ten Best winner. For the first time since the competition, began we are able to show no fewes, than nine films. Who would have the temerity to single out one of them for the unhappy distinction of being the only prizewinning 16mm. film not exhibited?

#### Box Office

As it is, this year's films constitute the most entertaining show we have yet had an opportunity of offerings though perhaps we should add that has high box office, value is incidental. The winning films were not chosen to induce a sparkle in the eye of club treasurers. And yet, after all, that appeal cannot be considered an incidental factor in their success: of the contrary, it is a testimony to the skill of the producer and the worth of the film.

Had the main criterion been the capacity to amuse, Mr. R. A. Coples's Mmm. Kodachrome comedy, A Thousand Timas No! would have gained a place. Indeed, this gay story, stuffed with good gags, of the misadventures of a unit engaged in the production of an old time melodrama stayed in the running for some time, and it was only after many screenings and much argument that it was required to give way?

A similar tale can be told of Focus Film Unit's Judgment in White, Kingsway Film Unit's Inner Circle, Mr. Adam H. Malcolm's Tweed, Mr. Adam H. Malcolm's Tweed, of Fietermaritzburg, and a number of

This year we are sending brief appraisals of their films to each entrant. If you have not yet received yours, don't think we have forgotten. Preparing criticisms from the notes made on each film is a long job, but only a few should remain to be despatched by the time this issue appears. Another innovation if the form of our Another innovation is the form of our comments on the Ten Best. Because the films are now so widely shown, we

filmer who is not very much concerned with the larger aspects of film. But 8mm. is also regarded as a 'family' (though the many interest and story films submitted suggest that it can no longer be thought of exclusively as such). And yet, on the whole, the 8mm. films were better productions than the 9.5mm.

Why? It is not a question of equipment. Everyone knows there is equipment. Everyone knows there is good 9.5mm. apparatus to be had. The fact that the 8mm. user had in most cases to spend more on his camera or projector can have no bearing on the quality of the work he turns out considered as an example of Less expensive film construction.



From "Low Tide", one of the Amateur Cine World Ten Best films of 1954.

have given only a broad general survey, leaving you to make up your minds about them uninfluenced by others' opinion, but each article on their production will be supplemented

by a critical analysis.

by a critical analysis.

In succeeding issues, too, we shall examine the trends shown by various types of film grouped, for convenience, into subject matter: family, holiday, interest, newsreel and actuality, experimental, documentary, fictional and—because certain merits and faults are common to nearly all—the striped films. Only a few films can be singled out for individual mention, and those we do choose will not necessarily have been awarded stars. The guiding factor will be the lessons, good or bad, to be learned from them.

#### Many Lessons

Broad analysis supplies many such lessons. In the fictional film field, for lessons. In the fictional film field, for example, we shall counsel you to give a rest to the hoary Treble Chance pools win theme if comic invention can rise no higher than making father exchange cloth cap for topper; and we shall have something to say about science fiction films. The first review, to be published next month, will deal with newsreels and actualities.

Colour accounted for a major part of the 8mm, and 16mm, entries. The

of the 8mm. and 16mm. entries. The latter were by far the strongest in both numbers and merit, but 8mm. has made an appreciable advance. We are sorry to record that 9.5mm. made a poor showing on quality. Yes, we know all the alibis. 9.5mm. is pre-eminently the gauge for the family

gear does not make it inevitable that one should produce snippets instead of films. It does not make planning, continuity and editing any more difficult.

Competitions are shop windows for ms. The better the window display you get, the better the ultimate range and service you can expect. If 9.5mm, and service you can expect. If 9.5mm, could have some of the limelight, its vast army of loyal supporters would be given a great incentive. There is much satisfaction in steadily plodding on, making one's films for one's own pleasure and for that of the family circle, but the acclaim of large audiis sweet music-and the best

possible incentive to yet better work.

Disappointing, too, were the holi-day films—in all gauges—entered for the subsidiary cash prizes offered by certain seaside resorts for Ten Best films taken in their district. None reached the final and no awards could therefore be recommended. Few showed evidence of the care in con-struction demanded of a prizewinning

But as the size of the 'Commended' list indicates, the general level of entries for the 1954 Ten Best competition gives cause for real satisfac-tion. Very few were the films which had nothing but enthusiasm to recommend them. Obvious faultsmend them. Obvious faults—hose-piping and dithering camerawork, for example—seldom find their way into a Ten Best entry these days. Occasion-ally there are reverses, but the stan-dard continues to advance, with this year's films supplying another notable contribution to the progress of the amateur cine movement.

### Personal

A Gallery of

"We told him he had a Ten Best winner, but not until he got your telegram would he believe us", says a telegram would he believe us", says a fellow club member of James Wood, who scores with Narrow Boats. Even so, our telegram conveying the happy news brought a somewhat dazed acknowledgment. "Narrow Boats wire overwhelmed me", runs his telegram in reply, "mibition schieved delighted thanks". "Even now," he wrote later, "I can hardly believe it is true". For when success comes at last and loss a summer of the survey of the survey of the survey. true". For when success comes at last, and long nurtured ambition is realised, it does take time to sink in !

Wood began with 9.5mm. in 1939, when he was 29, just before the out-break of war, and it was not until 1946, when he went over to 16mm., that he really got going. "Mediocre" family films and "nondescript" holiday pictures comprised his personal outpictures comprised his personal out-put, but most of his cine activities have been confined to club productions, mainly acting, and publicity for the Potters Bar Cine Society, of which he is a founder member. He also edited "Cineclub", the F.C.S. magazine for two vesses.

two years.

But now he has abandoned the big drum for the duties of club production officer. Potters Bar now await with calm assurance a Ten Best club film produced by him. This simple faith he regards with some anxiety, but he has no doubts about the composition



of the ingredients which have gone to his success: knowledge gained through club membership and through reading A.C.W.



You won't be surprised to learn that You won't be surprised to learn that Frederick C. Pateman, producer of the gay Pin-up Girl, is a bachelor and an artist (to be precise, technical artist) by profession. Now 34, he was bitten by the movie bug at the age of 8, when he acquired a murderous 35mm. toy projector using highly inflammable film. But screening 20ft. anippings from Wings and Broken Blossows in the garden shed was not enough to satisfy a growing enthusiasm, and he graduated to 9.5mm.

The next momentous event in his

asm, and ne graduated to 9,5mm.
The next momentous event in his cine pilgrimage was the discovery "quite by accident in 1947" of A.C.W. on a bookstall. He became a "fervent" reader ever since, a fervency which perhaps contributed to his success in our 1951 Intermediate Competition.

## Story

Prizewinners

He won a prize in that contest with Summer Snapshots—but it was on 16mm., taken with a borrowed camera. But, he says, he never dreamed that he would ever turn out a Ten Best winner.

Impressed by reports in A.C.W. on the old Ensign Kinecam, he bought a model for himself and has not regretted



But comedy is not his only forte: he hopes one day to turn out a sound-on-film documentary, for which "Old Paithful (the Kinecam) will be pressed into service." Pin-up Girl is an individual production in more senses than one, but he is also a member of the Southall Cine Club and the Questors Theatre.



Much to his annoyance, his first 16mm. film—a farce, This Man Is Dangerous—is still the most enjoyed 16mm. film—a farce, This Man Is Dangerous—is still the most enjoyed of Philip Grosset's films—or was until You Call Yourselves Scouts came along. Highly commended in the 1949 Ten Best, it was not his first picture. A young Bristol teacher, he exposed his first 9.5mm. while still a schoolboy. From 16mm. he changed to 8mm., and produced two films, The Caretaker and Looking for Trauble, which won awards in the I.A.C. and S.A.F.F. competitions but not in the Ten Best.

In all his films, Grosset sensibly makes use of his background in choosing young players, with plots actioned to fit. You Call Yourselves Scouts has his physical background for a setting, almost all of it being shot in his garden. It is his first film for the Bristol A.C.S., a club which



has grown up with A.C.W., celebrating its 21st birthday this year. He was responsible for the script, direction, production, continuity and editing. K. A. S. Pople, who has written for A.C.W., was one of the cameramen and H. A. (Letters to Christopher) Postlethwaite handled the stills. Grosset is now working on The Bird Book, a Cub film for the Boy Scouts Association, which the society is to Association, which the society is to make this summer.



Most of Peter Bowen's films are family films—and most of them have many film—and most of them have a story with a sardonic twist. That—says the author—may be because of his profession: he's an insurance claims investigator! He started cine work about seven years ago with an 8mm. camera, swiftly changed to 16mm. (becoming interested in the art of film production through attending a series of lectures), swiftly collecting his first A.C.W. trophy—for Eggs for Breakfast (1949).

Since then he has entered other films for the Ten Best and has earned commendations, as well as the Alfred Hitcheock cup in the Scottish Amateur Pilm Festival and minor awards in

Film Festival and minor awards in that Festival and in the I.A.C. com-petition, and now five years later he sets the seal on his first success. In planning, production and editing he works slowly and methodically, em-bellishing here, excising there, so that it is not surprising that the family in Low Tide should not appear very much older than they looked in Eggs for Breakfast! The film has been a long time on the editing bench. He is



blessed among film makers in another way as well: he has a co-operative wife and family who are always very willing to do their best to assist the



Just to shoot a few feet of young Ross": that was the reason for Keith Hall's father temporarily surrendering his camera to his son. And Keith Hall, his camera to his son. And Keith Hall, father of Ross, became (he says) a hopeless cine addict ever since. He was born in Christchurch, New Zealand 38 years ago, went to Australia in 1932 and has lived in every capital city but for the last 18 years in

capital city out for the last as years and prisbane.

Those "few feet of young Ross" developed into 500-600ft. of family records and, his apprenticeship thus having been served, he acquired a Bolex H16 and embarked on the story film. Result: Quiet Afternoon, hailed



one of the Queensland Amateur Cine Society's Five Best and winning the Australian A.C.S. gold cup for

the Australian A.C.S. gold cup for 1951. Dazed but encouraged, he made another story film, The Old House, to which fell the same two awards (for 1952) and the Hiram Percy Maxim award in the Amateur Cinema League of America's Ten Best of 1953.

Timothy, his third film, featured in the Q.A.C.S. Ten Best of 1953, but meeting with delay on its long journey, it arrived too late for that competition, but since that was no fault of the author's—and we positively could not be so flinty-hearted as to send it back with polite regrets, as to send it back with polite regrets, its quality untested—we cheerfully accepted it for entry for the 1954 Ten

The author (a Junior Vice-President of the Q.A.C.S.) is programme director of radio station 4BK Brisbane, but his ambition is to devise some scheme which will enable him to make films all day and everyday. If ambition is realised, the man who makes three prizewinners in a row is likely to be a monotonously regular recipient of competition honours.

But he has other hobbies as well: But he has other hobbies as well: golf, tennis, home carpentry and reading every book about film making that he can lay hands on. He would rather be a writer/director than a cameraman and pays high tribute to his wife, Noela and young Ross, categorically asserting that he couldn't have made any of his films without them. Just how well they respond to the head of the family's sympathetic direction, Timothy admirably reveals.



In the course of his twenty-nine years of movie making, W. J. Foster Stubbs has reached the prize lists many times in his native Australia. Three nature studies, two documentaries, a scenic and a comedy have each hit the head-lines, the first in 1936. He has used sound exclusively since way back in 1932, first on disc, in 1947 with tape, using a recorder of his own design and construction, and for the past year with sound stripe on home-built equipment.

He has experimented in 3-D, with the Bolex attachment and a device of



(Continued on page 54)

## The Amateur Cine World

#### I6mm.



The Narrow Boats



We Build Houses



You Call Yourselves Scouts

#### A TECHNICAL HITCH

by Leslie A. Petts.

350ft., Kodachrome, Kodah B f /1.9, Weston meter, Sherwood Arrow No. 1 tripod, home-made titler, titling letters (cut-outs) by author.

It is a new tape recorder. The proud owner listens entranced. His wife must dutifully listen, too. No use now for those old records. He smashes them in gay abandon. Then the recorder stops . . . How on earth do you get a recalcitrant recorder, so recently your pride and joy, to function again, when your technical knowledge is rudimentary? What started as an evening of bliss becomes a nightmare.

The joke is rather slight for the length of the film, so that there is insufficient variety of incident, but skilful production and good acting have produced a diverting picture.

#### COMING SHORTLY

by High Wycombe Film Society 130ft., Kodah Super X and XX, Stewart Warner, Avo high-light meter, ex-W.D. tripod, home-made titler, hand tettered titles.

Sin by sin up the ladder of fame climbs the sultry heroine who drives men mad. What was the secret of her allure? But a trailer, though it lavishly hints, won't tell you. You must wait for the film which is "coming shortly". And to compel your patronage, dazzling highlights from the scorching drama are set before you, surging in mounting extravagance, boiling with lurid titles.

This rich parody of the professional trailer is more than a mere collection of riotous snippets. There is coherence in its cunning assembly and a nice turn of wit in the linking of its mad excess with devastatingly pedestrian local scenes.

#### LOW TIDE

by Peter Bowen 200ft., Kodachrome, Filmo, Weston meter, ex-W.D. tripod, Vebo titler, home-made titles.

Blue skies, golden sands, sand castles, beach games and white-plumed breakers lazily rolling. Surf bathing was fine, despite Dad's warning. To plunge into the creamy waves, be stung by their buffeting, to glide and leap like a fish . . . that was very heaven. And then a sudden





shattering of this id turns out to have a si

A holiday film expert Family and setting are there is rather too mu denouement, familiar th excuse it.

#### PIN-U

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by Frederic Ilford H.P.3 neg., 570ft., tripod of unknown make,

Since he could hav the pin-up girl on the life. But, foolishly, b sized. Taking your g your breast pocket i for any young man, wouldn't believe him when a gust of wind e

A comedy with a & amateur films. Funn ingeniously contrived. S land business is unconvi made an end in itself.

#### THE NAR

by Jan 325ft., Kodachrome, Ensign of unknown make, titles by i A trip along forgot



### Ten Best Films of 1954



Timothy

scene—but tragedy

lanned, shot and edited.
irably established and if
patent contrivance, the
h it is, does much to

#### GIRL

. Pateman

rign Kinecam, Avo meter, a painted titles by author, wish, he wished that lendar could come to rgot to wish her life-friend up to Town in unique undertaking I no wonder his pal understand his grief nguished his romance, and gaiety unusual in vithout being silly and of the Alice-in-Wonderig, but trick work is not

#### W BOATS

Wood necam, Weston meter, tripod uthor. waterways by barge



Coming Shortly

—but not the grimy carrier of coal and bricks that plies the Thames. No, these are painted boats, gay in their colourful ornament; and this is no utilitarian trip but a leisurely holiday cruise, the calm passage through a peaceful countryside disturbing only the calmer swans.

A well presented record with an attractive visual continuity to link its nicely observed scenes, and though it needs to be more self-explanatory, it provides a pleasant picture.

#### THE TRIO IN TROUBLE

by William S. Dobson

470ft., Kodachrome, Filmo, Weston meter, 35mm. Debrie tripod, titles by author.

In your own country cottage you can potter about in shirt sleeves, escape from the tyranny of collar and tie, play a desultory game of cards in the evening, wash up your breakfast thiugs if and when the mood seizes you. It was quite idyllic for the three cronies until the arrival of the old lady. How to get rid of her? The old gentlemen had ready wits—but not quite ready enough.

This warm-hearted comedy invites sympathetic laughter not only by reason of its gags but, more importantly, by its faithful representation of character. The situations, carefully built up, are robbed of their full effect through climaxes being skimped, but offsetting that imperfection is the completely convincing character delineation.

#### TIMOTHY

by Keith Hall

280ft., Kodachrome, Bolex H16, tripod unknown, titles by G. Hooper and L. Bodttcher, photographed by author, tape commentary by author.

The little boy stands in mute appeal. Surely the all-wise grown-up will help him find the thrush with the injured wing? But the scents and sounds of the countryside are heavy with sleep, and when the man remembers that he heard a thrush by the river, and that the river is deep, it is fifty years too late.

This sensitive, poignant little film is beautifully acted and produced, camerawork being decisive yet unobtrusive and continuity admirably preserved; while the discreet commentary echoes the restraint.

(CONTINUED ON NEXT PAGE)



A Technical Hitch



Pin-Up Girl



The Trio in Trouble



Mackey and Sons



From "A Technical Hitch".

The Ten Best Films of 1954 (Continued from previous page)

#### WE BUILD HOUSES

by John L. Paterson 380ft., Kodachrome, Bolex H16, Weston meter, Craig tripod. If the same magic that condenses the growth and unfolding of a flower into a few seconds of screen time could be applied to the building of houses, this is the kind of result one could expect to see: rhythmic movement that is part of a single pattern logically building up to reveal the whole, and all starting from a patch of waste ground.

While the camera is used with a keen sense of the pictorial and dramatic, decorative effect is never allowed to obscure the steady unfolding of the theme, so that a satisfyingly rounded picture results.

#### YOU CALL YOURSELVES SCOUTS

by Bristol Amateur Cine Society 340ft., Gevapan Super, Bolex H16, Weston meter, MPP tripod, titler made by K. A. S. Pople.

To accuse a scout of stealing apples is a very serious thing! One's reputation must be vindicated, even though the process entails such hectic harrying of the real thief as will force him into submission. But the pursuit, the matching of wits, the laying of booby traps,



From "The Narrow Boats".

are exciting enough in themselves to salve wounded feelings

Timing, on which so many amateur films fall down, contributes largely to the success of this vigorous, fast moving film. Extremely competent technically, but technique does not flaunt itself.

#### 8mm.

#### MACKAY AND SONS

by W. J. Foster Stubbs
380ft., Kodachrome, Kodak 8-20 f/1.9, Bell & Howell 134E
f/1.4, Weston with Invercone, home-made tripod and unipod,
hand-drawn titles by author, tape commentary.
400 miles north of Sydney is a banana

plantation-and the MacKay family of husky boys who run it. It's a full time job for all in drenching sunlight and tropic glade, and it is a family that is reared as well as bananas. Planting, tending, harvesting, packing . . . the work goes on; and when the lorry drives away with its load, there's a load of furniture to bring back and a bride to be carried across the threshold.

Over-long but well constructed, with selective camerawork, this film presents a full, interesting picture warmly coloured by its pronounced human

#### Personal Story

(Continued from page 51)

his own, and now his films are burnis own, and now his hims are ourgeoning out in wide screen, again the
product of his own skill and ingenuity.
His idea is to shoot on 16mm. with
double-8 film, preserving the full
frame width but 8mm. depth. And
all this stemmed from 9.5mm. His
first camera was a hand-cranked model
and it was easy during the way were. and it was only during the war years, when he was unable to get 9.5mm. film, that he turned to 8mm. and 16mm.

Now a vice president of the Australian Amateur Cine Society (the first society of its kind to be formed there), he has been a member since it started in 1932; and he is also a vice president of the rapidly expanding Pederation of Australian Cine Societies and chairman of their Standards. Committee. In addition to his prize-Committee. In addition to his prize-winning films on 8mm., 9.5mm., and 16mm., he has produced five pictures for the A.A.C.S. I. A. Petts, who made A Technical Hitch, tells us that he has earned Hitch, tells us that he has earned himself a bad name through his cine activities leaving the house permanently untidy. But Mrs. Petts has a nice, forgiving nature, for sorrowful despair forgiving nature, for sorrowing despair has been no proof against her taking an active part in the film. The cause of the trouble started with a 9.5mm. Coronet before the war, shooting shooting holiday films and similar off-the-cuff material. With a more ambitious camera, a Pathe H, he ventured into



cinemagazines, devoting more film to fewer subjects than he had done before.

Apparatus supplying the spur—he changed the f/2.5 lens for a focusing f/1.9—he started to shoot planned sequences. Then, falling a victim to documentary fever, he shot yards of trains, trams and buses in his deliritum. documentary fever, he shot yards of trains, trams and buses in his delirium. Next came single-frame animation, with whole evenings spent making furniture re-arrange itself. Responding to nagging promptings of conscience, he tried several times to make story films, but somehow only the best bits of the stories ever got shot. But teaming up with other 9.5mm. users resulted in a film actually being completed last year.

Next, colour beckoned and with it the decision to change to 16mm. (a Kodak B f/1.9). Impatient as ever to get going and do things his way (usually, he blandly explains, the opposite of the textbook way), Petts laid in a stock of Type A and finished the film (A Technical Hitch) in three weeks—a speed which, in view of earlier unsuccessful attempts, speaks

significantly of the enthusiasm which the plot inspired. "To me", says the author, "filming

the plot inspired.

"To me", says the author, "filming provides the greatest entertainment. To transform pencilled sketches or simply thoughts into actions on the screen, to create another world over which you have complete mastery and above all, to have fun in doing all this is surely to reach the heights". In preferring to be alone on them, he is not anti-social. It is just that he likes to do as much as he can himself and indulge his fancies to the full, a wholesale attitude which finds further practical expression in his own home: practical expression in his own home: he has had the whole of one wall of the dining room knocked down so that Mrs. P. and he can see all their films in comfort.



The only fair thing to do is to line up everybody, because High Wycombe F.S. can't sort out any one person as being mainly responsible for the success of Coming Shortly. Here, then, are the credits:

Script and direction: Tony Rose. You will know him as writer-director of Paper Boat, one of the 1949 Ter Best, and as A.C.W. contributor. The author of a book on directing, he is one of that all too small, select band who practise what they preach. Direction: practise what they preach. Direction: Christopher Barry, who wrote the script of Portrait of Wycombe, the festival film which was a prize-winner in 1951

Photography: Peter Lay. He is a founder member of the society and has worked on many of its productions, besides making a number of travel and holiday films as a lone worker. He is employed in the research department employed in the research department of a large London hospital. Titling and animation: Eric Saw, who has served the society consistently as titling artist and occasionally as an actor. The titling was a major operation on Coming Shortly: he had some assistance from John Sanders on the art work but did all the camerawork himself. work himself.

Production manager: Jeffrey Hazlerroutcuon manager; lettrey raizer wood—the society's chairman last year. He has swiftly established himself as a vigorous organiser and man of all work. (The successful producer for an amateur film group is invariably both.) He is a technical journalist. Make-up, costumes and hairdressing: Mary Modd. She is new to film pro-duction but Wycombe chose wisely for she is an expert in her own field, being the proprietor of a ladies' hair-dressing establishment.

And last but far from least, the

actress, Megan Jones, whose personal



attributes, which include a sense of humour, fired the whole unit. She was assistant manageress in a local restaur-ant when the film was made and is now a newly married housewife.



When Bill Dobson, Jr., twice won A.C.W. Ten Best trophies, his father—who also makes films but had not achieved similar success—was as much delighted as if the honours had come to him. So we are the more glad that Dobson pere has now achieved what he describes as his "great ambition" and has himself carried off a trophy. and has himself carried off a trophy.
Bill, Jr., owes much—as he proudly
testifies—to his father's encouragement and help, and though each has
a characteristic style, it is informed by
the same qualities: keen observation
and warmth of heart.
William S. Dobson is a clothing
mentifecture and took up cine work

manufacturer and took up cine work a year after A.C.W. was born. For the five years during which he has been a member of the Edinburgh Cine Society he has served them well as hon. sec., and when the Scottish Association of Amateur Cinematog-raphers was formed, he and son Bill were among the founder members,

Dobson pere now being vice-president.
His Week-End Quartet earned commendation in an earlier Ten Best competition. Trio in Trouble features



three of the four characters in that film and was taken in the location: his week-end co cottage, which also served Bill, Jr., as a base for his film work.



"Making films is a ruling passion in my life", says John Lamb Paterson, who has been going at it since he was who has been going at it since he was 16, but it is a passion that has been wisely guided. For he is studying architecture at Edinburgh College of Art and so brought to We Build Houses a firmly based knowledge of his subject as well as skill in production. And in its fine pictorial compositions the film also evidences another quality: the artistry of the still photographer concerned with still photographer concerned with pattern. Paterson is photographer in Scotland for Architectural Design and does other photographic work as well. He is at present engaged on his first collection of poems and photographs be published privately in the summer.

23 years old, he was born in Sydney, N.S.W., but lived in Shanghai until



1939, when he came to this country. and has lived here ever since, except for a short trip to India. While there he made a film which won for him his first award in a film competition—the Scottish Amateur Film Festival of

#### . And Congratulations to the Producers of these Films

FOUR STAR AWARDS

#### (K=Kodachrome)

(K=Kodachrome)

16mm.

After Midnight by J. D. Cunningham (200ft.); Alliss in High Post Land by Derek C. Davidson (350ft.); Amimals on Parade by T. Leslie Charnock (250ft., K.); Brainwaws by Athelney Secondary Modern School (400ft., stripe); Cadets Have Wings by R. J. Thorne (800ft., K., S.O.T.); Clever Hands by Dr. Isain Dunnachie (350ft., K.); Continental Holiday by T. Leslie Charnock (700ft., K.); Coronation Cameo by Derek C. Davidson and Fr. T. J. Morrissey (1,600ft., part K.); Fifty Students in the Rhineland by P. Kendrick (490ft., S.O.F.); Gloria Regina by Ronald English (800ft., S.O.F., K.).

Inner Circle by Kingsway F.U. (425ft., S.O.D.); It's Not All Cash by Newsatte and District A.C.A. (750ft., part K.); Judgment in White by Focus Film Unit (625ft., S.O.T.); Margaretta by John C. Minson (700ft., S.O.D.); Mr. Pringle's Present by Crawley Film Unit (550ft.); Nature in the Garden by W.G. Nicholls (350ft., K., S.O.F.); Netherlands Holiday Album by P. N. Johnson (400ft.); Once Upon a Summertime by H. W. Catton (350ft., K.); Painibox Holiday by John Dabonn (300ft., K.); St. George and the Dragon by Crawforf Film Unit (100ft., K.).

Seabird Isles by B. B. Gardiner (300ft., K.); Svitserland by S.T. Reed (700ft., K.); Svitserland by S.T. Reed (700ft., K.); Svitserland by S.D.); Towards a Brighter Horizon by W. S. Dobson (500ft., K., S.O.T.); The Ladybird by W. G. Nicholls (200ft., K., S.O.T.); Trowards a Brighter Horizon by W. S. Dobson (500ft., K., S.O.T.); Trowards a Brighter Horizon by W. S. Dobson (500ft., K., S.O.T.); Trowards a Brighter Horizon by W. S. Dobson (500ft., K., S.O.T.); Trawed by Adam H. Malcolm (400ft., K.). 16mm.

#### 9.5mm.

The Pea by Cardiff Amateur Cine Society (170ft.); Visite de Paris by Leonard Gamblin (160ft.); What is a Boy? by A. W. Merrick (500ft.).

Smm.

An Ashbourne Story by Geoffrey Morton (\$25ft.); A Thousand Times No! by R. A. Copley (325ft.); Double Trouble by A. J. Maclay (130ft., K.); Meet Pandy by John Ray (190ft.); Northumbrian Scene by Stanley S. Ellam (300ft., K.); Safety Last by Charles J. Lusty (225ft., K.); Return to Rome by Dr. J. R. Reznek (180ft., K.).

#### THREE STAR AWARDS

16mm.

A.C.A. Story by Newcastle and District A.C.A. (480ft., part K., S.O.T.); A Dream Come True by T. H. Toms (250ft., K.); Appleford Races by Charles Aldridge (110ft.); Approach to Api by John Tyson (400ft., K., S.O.D.); A Winter's Night by Galleon F.U. (350ft.); Breeding the Brown Acara by Dr. F. N. Ghadially (250ft.); Brick Making by Raymond Charles and Douglas Leslie (350ft., K.); Cassis-en-Provence by C. H. Close (275ft., K., S.O.T.); Cercle Vicieux by R. Beaumont Craggs (210ft.); Eastward Ho by B. Martin Smith (400ft., K., S.O.T.).

Gateway to Happiness by Bradford Cine Circle (800ft., K.); Happy Daze by Sunderland Cine Society (400ft., K.); Holdays in England by Ernest Taylor (550ft., K.); Nighmare of the Fourth Sign by Richard H. Jobson (112ft.); Norwagian Narrative by T. Leslie Charnock (600ft., K.); P.D.S.A. by Ethel May Ward (250ft.); Plougasmou, Finistere by John Lingwood (300ft., S.O.D.); Proud Heritage by S. F. Martin (400ft., K.); Sriking Gold by Garnet Frank Peirson (150ft., K.); The Sun Worshippers by John L. Paterson (320ft. K., S.O.D.); The Sun Worshippers by John L. Paterson (100ft.); This Other Eden by Charles H. Krause (240ft., K.); Turn of the Tide by Y. C. Rogge (1,000ft., K.); Tyrolean Return by E. Th. R. Polhill (230ft., K.); Without a Shadow of a Doubt by A. G. Morris (225ft., K.); 3 D.T.s by Meridian Film Unit (650ft.).

9.5mm.

A Place in the Sun by John A. Burgess (130ft., K., S.O.D.); Carolyn's Holiday 1953 by Walter Mark Garton (230ft.); Free Wheels to Pression by Kenneth Durham (1,600 ft.); Three's w Crowd by Leslie Arthur Petts (500ft.).

Country Calendar by S. W. King (200ft, K.); If at Pirst . . . by Mid Essex Film Society (75ft, K.); Kismet by J. W. Thrussell (200ft, K.); My Hat by R. R. S. White (180ft, K.); One Man Went to Mow by B. E. Creaswell (140ft, K.); Quiet Waters by Cyril D. Ide (325ft, K.); The Elmfield Story by Doncaster Cine Guild (230ft, S.O.D.); The Quest by John Victor Ray (200ft, K.).

#### TWO STAR AWARDS

16mm.

A Day at Scarborough by A. V. Oglesby (450ft., K.); Aotearoa by George C. Archer (900ft., K., S.O.T.); A Visit to Austria by Prederick A. Smith (400ft., K.); Busy Line by Planet Film Society



From "Coming Shortly."

#### to Remember Night

The premiere of the Ten Best is always the highspot of the cine year, not only for the pleasure of seeing—and discussing—the 'Oscar' winning films but for the opportunity of meeting and making friends who share your enthusiasm. This year there are simultaneous premieres :

London

29th and 30th April at Royal Empire Zyth and 30th April at Royal Empire Society Cinema, Northumberland Ave., London, W.C.2. 8 p.m., doors open 7.30 p.m. Presented by the Walthamstow Amateur Cine Club. Tickets, 3s. 6d. numbered and reserved, Sc. 6d. unreserved from T. E. Terrell, 33 Pembroke Rd., Walthamstow stow, London, E.17,

Edinburgh
28th, 29th and 30th April at Drummond Hall, Lothian Road Church, Edinburgh. 7.30 p.m., doors open 6.45 p.m. Presented by the Edinburgh Class Content of the Edinburgh Class Content of the Secretary Presented Sec 6.43 p.m. Fresented by the children Cine Society. Tickets, 2s. (children 1s.) unreserved from T. B. Sansom, 110 Brunton Gardens, Edinburgh 7.

If you have not yet applied for tickets, don't delay any longer. Even so, it is impossible to guarantee that you will now be able to get them for the evening you want. (We close for press considerably in advance of publication.) Applications, with remittance and stamped addressed envelope, should be sent to the addresses above

remittance and stamped addressed envelope, should be sent to the addresses above—not to A.C.W.

The first Ten Best show to follow the premieres will be presented on 19th May by the Potters Bar Cline Society, clubs whose members have won a trophy being offered the obportunity of making immediate reservations. Applications from other clubs should reach us on 25th April, and as many alternative dates as possible should be given. Hiring fee is £1. All the colour films circulated have been duplicated by Colour Film Services' masking process which compensates for the colour degradation inevitable in straight duplication. Details of Potters Bar show are:
19th May at Oakmere House, Potters Bar, 8.15 p.m., doors open 7.45 p.m.
Tickets, 2s. 9d. (numbered and reserved) and 2s. (unreserved) from F. E. Groom, 2 Oakwood Crescent, Winchmare Hill, London, N.21.

(280ft.); For Those in Peril by Oswald Robson (485ft.); Nigerian Journey by Patrick Flower (290ft., K.); Pinner Pictorial 1954 by Pinner Cine Society (300ft., S.O.T.); The African Lion by W. Cowen (100ft., K.); The Cigarette by Hedley H. Willis (125ft.); The Tree and the Leaf by A. G. Motris (175ft., K., S.O.D.); Watch the Birdie by Keith Learner (160ft., K., S.O.T.).

Abstract Movement Scratched on Film by John A. B. Woods (100ft.); Gliders by L. J. Freeman (160ft.); Palmers Cross Visits the Zoo by Kenneth Durham and Arthur Bartram Ibbetson (200ft., K.); Ten Minutes to Zero by Cannock Chase Cine Group (150ft.).

8mm.

Beware of the Bear by G. R. Bran-don (40ft., K., S.O.D.); First Aid Treatment of Fracture of the Femur by Dr. J. Maloney (100ft.); The Painter

by Edgar Whiting and Will Loft (100ft., part K.).

#### ONE STAR AWARDS

16mm.

A Christmas Story by Northampton Film Society (175ft., K.); A Vinit to Wells by Rev. J. McKee (240ft., K.) elizabethan Plymouth by Plymouth A.C.S. (650ft., stripe); Impressions of Sidmouth by F. Groom (230ft., K.); Late for School by John U. Neill (280ft.); Still Life by E. A. S. Abraham (300ft., S.O.T.); The Flower by C. F. R. Simpson (85ft., S.O.D.); The Flow Seasons by T. B. Sansom (350ft., K.).

9.5mm.

Prologue by R. W. Osler (100ft.); The Hand by Mountfield Cine Group (120ft.).

8mm.

The Fighting Fish of Siam by Norman Sydney Mason Smith (140ft., K., S.O.D.).

## Planning a HOLIDAY FILM

By DENYS DAVIS

4th February. My advice to buy an Ensign Kinecam has been taken by so many readers that this camera is now hard to get. Now, I am receiving letters enquiring after a suitable projector to complete the outfit. For some time I have been using one of the earlier Specto models and can recommend it for straightforward projection. Like the camera, it is a well designed hunk of mechanism that does its job efficiently with a minimum of trimmings.

That is what I personally look for when buying cine gear, for I have progressed through ownership of several more expensive items without benefit to my movie making. In iniety-nine cases out of a hundred, the cheaper camera is at no disadvantage with a superboutfit with dozens of knobs and levers to

twiddle and pull.

#### Old Equipment Gives Good Service

It is, of course, nice to know that one can film at ultra high speed, or have a bell ring when it is time to reload, or have a battery of lenses to save one's legs, but it is not essential. Far better, I have learned, to write a script or film as one goes along, but all the time keeping within the limitations of the camera that one can really afford. I have previously noted the number of prize winning films shot with the comparatively cheap Ensign Kinecam and know that it is an excellent camera in most circumstances.

In most circumstances, my old Specto serves equally well. It is strongly built, is backed up by a reliable servicing department and spare parts are reasonably priced. It is quick and simple to thread up which, for me, is a considerable advantage. When editing, I may take films on and off the projector fifty or more times during a single session. Indeed, when I settle right down to a Sunday editing session, dinner, tea and supper go by the board and I project bits and pieces of my film hundreds of times during the day. So the quicker I can get the film on and off the machine, the better.

#### 100w. Quite Enough

Most of my projecting is done in the home and, for this purpose, the 100w. lamp is entirely satisfactory on a small screen measuring thirty inches across. Realising the limitations of this projector, I do not take it with me for outside shows when a more powerful machine would screen my films to better advantage.

For my particular needs the machine has proved to have two further advantages. I am

still using the original lamp that was in the machine when I bought it over two years ago, even though the projector has been in constant use throughout this period. Then the motor speed can be adjusted to run quite slowly, which is a great help during editing when fine cuts have to be decided. The low power lamp does not burn the film even at very slow speeds so that I can cut almost to the frame.

6th February. Bumped into Ronald a few days ago. Lucky man! A wise and provident Uncle has just given him a handsome cash gift to avoid death duties! Of all things (see entry above), he was trying to track down a Kinecam before going off on a ski-ing holiday

in Switzerland.

#### Target Hit First Time

This morning's post brings a letter from him enclosing a five-page script for my criticism and advice. Curiously enough, it closely parallels Donald James' Swiss holiday film, Leaving It All Behind. This reminds me that I gave Donald his first camera lesson on a Friday evening, then lent him my own camera and exposure meter the following day. It was quite incidental that he dropped the camera into 6ft. of snow, for it is still running perfectly. However, armed with good advice and my gear he went off and made an excellent little film at his first attempt. A lot of the shots were under-exposed so he sub-titled one sequence, "Fun In the Evening".

sequence, "Fun In the Evening".

Ronald's proposed film deals with a group of skiers tackling a mountain run. It is to start with a train coming into the station, unpacking drinks at a café, looking at maps, taking the train to the base of the mountain, going up, coming down, taking the train back, etc.

It is all rather conventional though, to judge by the script, he proposes to take plenty of

close-ups.

#### Train Shots

Since train shots are notoriously difficult to film successfully, my first advice is to cut out at least one of the three railway sequences. Better, I consider, to start with a quick pan alongside the side of a carriage—to indicate the train slowing down, and to give time for the fade-in—and then to go straight into the passengers alighting. That gets the film off to a neater start and leaves the general scenery until later, when it will have a strong appeal in its own right.

In a covering letter, Ronald tells me he does not know who will be induced to take part, but hopes to press gang four men on the spot. This being so, I advise him to memorise the general theme and sequences he has set down but to leave the script at home! Breaking down each sequence in detail, although quite admirable, does present real difficulties on a holiday.

One can still tell the same story by shooting as and when the opportunity presents itself. If the worst comes to the worst he could, no doubt, lure friends to his home—on the promise of their seeing themselves on the screen—and then fake up the detailed café shots in his back garden. To attempt the long sequence of them poring over maps near the start of their brief holiday might prove rather heavy going for non-cine enthusiasts.

#### Cut to a Half

I remind Ronald not to let his cast look or talk to the camera and to take his glass from the table before shooting. In answer to a further enquiry in his letter, I tell him that I should expect to expose about 700ft. of film and cut it down to about 350ft., with titles, added after I got back.

10th February. Another letter from Ronald, thanking me for my advice and adding that, to make the filming even simpler, he would cut his cast by half. Wish I had thought of that!

25th February. Quite an interesting programme of films shown tonight at the Empire Hall in Northumberland Avenue. Saw another of Jack Barton's puppet pictures and again wish that he would take just that little extra care with his films so that they would become really entertaining. He must spend hours and hours churning out the footage but I would suggest that he uses a couple of evenings preparing the groundwork before exposing the first frame. The musical accompaniment was excellent and I turned round to see if Jack was handling it himself but could not spot him.

#### Seeing Themselves on the Screen

I would so much have liked to see him for a chat because I am sure that we would have been the only two cine enthusiasts in the audience. The reaction of people around me was different from my own — they were thoroughly enjoying the show, quite obviously because of the opportunities they were given of seeing themselves on the screen.

The cine section of any staff club has a duty to perform and, in this case, the members of the Port of London Authority did it. For a cine enthusuast, however, the show was inclined to be heavy going since it lacked the sparkle and balance that is so desirable in

public presentations.

However, the evening was not without interest. The commentator's microphone had been inadvertently left on during the interval so some members of the audience were treated to pithy comments on the weather, the audience and the films. Very free and easy, these sailors!

## Filming Interiors

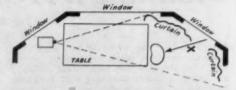


Fig. 1. Bright daylight interior, subject at 2ft. from bay window, bright aspect, bright day, f /4 at normal speed on 27° B5 film. X denotes backlighting from partly curtained window.

Many cinematographers unashamedly restrict their activities to outdoor filming in the summer, for not everyone is bitten deeply by the cine bug—some sustain only flesh wounds, and their other activities prevent them from getting involved in shooting interiors, with the consequent need for special lighting equipment.

On the other hand, they are usually alive to the limitations of their films, and they can see the need for occasional indoor shots. Well, the answer to this is to shoot interiors by daylight, and I feel the subject is worth examining again because really excellent results can be obtained so long as the essential limitations are realised.

Broadly, the limitations are first, that the subjects should be not more than about four feet from the window, second that the window itself should not be included, and third that the window and its aspect must be suitable. These give a good indication of the scope and limitations of daylight interiors—for example, it is not possible to take a general view of a room by this method since, unless the windows are stupendous, the exposure needed would be around one second at f/3.5 on a bright day, using 27° BS film!

#### Exposure

The exposure for a normal subject at about 4 feet from a window on a bright day with 27° BS film is around f/2.8 to f/3.5 at 16 frames per second. This assumes that no direct sunlight is entering the window, for a subject caught in such a beam of light would require f/8 or less, and would appear harshly brilliant against inky black. It also assumes that the window has a bright aspect, by which I mean that, when standing about four feet away from it, you can see at least 50 per cent. of sky. This means no nearby trees; and the houses opposite should not be too near, though, here, a first floor window is often the solution.

Almost all the light comes from the sky you can see: light is therefore best with brilliant cloud; next best, either deep blue sky or hazy clouds; third best, medium cloud. You cannot go very far wrong at f/3.5 unless it is quite

# by Daylight

By SOUND TRACK

dull, so long as the aspect is bright. If quite dull, you open one stop: do the same if the window aspect is restricted but the weather

Though they do not affect exposure, two factors greatly enhance the quality of results: bay windows and reflectors. A bay window, particularly if aided by judicious positioning of curtains, permits some modelling because the light enters from more than one direction. You have, however, to take corresponding care that you do not let the camera lens see any of the window, or a burned-out highlight results and the effect is unpleasant. Fig. 1 shows a typical set-up, and Fig 2 illustrates the sort of result you can get. Note that no reflector was used.

#### Using a Reflector

The use of a reflector lightens the side of the subject away from the window up to around 25% to 50% of the brightness of the side facing the window, depending on type and placing of reflector, the 50 per cent. accruing from a silvered reflector at about 4 feet. This undoubtedly improves quality if only a flat window, as opposed to a bay window, is available. A few experiments with your projection screen will at once illustrate that a wide variety of lighting effects is made possible according to the placing of the reflector: it can be directly opposite the window; it can be put behind the subject for mainly back-lighting; or it can be placed by the camera.

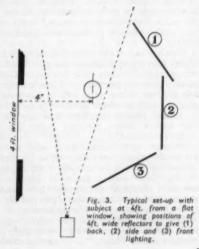




Fig. 2. Shot taken with Fig. 1 set-up.

Further, the effect can be softened by using a matt white reflector. If you use two matt reflectors, one for back lighting and one opposite the window, extremely soft effects can be secured—though they become remote from "natural" results because the cameraman must remember, as always, that the audience goes on strike at a certain point, and will not accept much incident light from the direction opposite the window. I have indicated these reflector positions in Fig. 3.

One final note-it is sometimes worth while filming into the room from outside the open window. With a small, light-walled room one can get a passable general shot at f/1.9 of, say, children seated round a table as far as 8 feet from the camera. Half-speed and f/2.8 are usually preferable, however, to give a reason-

able depth of field.

#### AN EYE ON STILL

It pays the cinematographer to keep one eve on specialist brochures and the like, issued from time to time by the leading manufacturers on photographic matters. I have once or twice used data kindly supplied by the G.E.C., notably curves connecting projector lamp life and brilliance with applied voltage. Now G.E.C. have issued a 24-page booklet, Better Pictures in Colour, which, though mainly concerned with flash for still photographers, includes useful data on photofloods. interesting and useful — and particularly sensible in making full use of accepted standards.

BACK NUMBERS

Another generous offer of back numbers of A.C.W., this time from Mr. Albert J. Fellows, F.I.A.A., M.Instr. R.A., 7 Susans Rosd, Eastbourne, who asks for the cost of carriage only and will send to the first club to contact him all issues from 1951 to 1954.

Mr. J. Stanley Dinsdale, who recently offered copies, asks applicants to excuse the brevity of his replies; it took him seven hours to attend to their letters. In cases when he could not supply the issues required, he sent acknowledgments only if postage was enclosed.

# The **9.5**mm.

For some while Pathescope, pioneer of 9.5mm., have been marketing 8mm. and 16mm. apparatus, and are now also issuing 16mm. film. Pathescope Gazette, the bimonthly which next month supersedes the Pathescope Monthly, will not be devoted exclusively to 9.5mm. matters. Are we seeing the first stages in the implementation of a policy of dropping 9.5mm. in favour of the other gauges?

I am assured that the answer is most definitely, Nol—an answer which receives support in some forthcoming Pathe innovations. Particularly intriguing is the news of the Aurator "add-on" sound-stripe unit, which fits into the base of your projector and, complete with microphone and extension speaker, will cost only £57. There will be two models: model A to fit the Gem and Son, B for the pre-war H and 200B; and later there will be a model C to fit most 16mm. projectors.

The complete unit weighs 19½ lbs., a strobo disc is provided so that you can be sure you record at 16 f.p.s., and the speaker output is 4 watts—ample for normal domestic purposes. With a complete sound-stripe projector for less than £100 and striping at ½d. a foot, I can envisage a time—and that not too distant—when an amateur silent film will be as much a curiosity as the silent film is in the modern professional cinema.

PATAT

Do you want non-compensated processing? I learn from Pathe that they are considering making this service available, but they add that, judging by the amount of compensation they normally have to give, many folk who think they exposed correctly will be disappointed when they are presented with the uncorrected results. It seems to me, however, that non-com. is a real advantage to those who use their exposure meters correctly and especially for those of us who want to produce special effects. However slight the compensation, a properly exposed film looks better than a compensated one.

Colour film can't be subjected to processing compensation: accurate exposure here is essential. When I discussed 9.5mm. matters with Pathe recently, they made it clear that their feeling was that too much emphasis is being placed on colour, and that nine-fivers would do better to concentrate on perfecting their black-and-white photography first. In theory this is a sound view but it is not, I think, realistic. Many movie makers have been lost to 9.5mm. simply because colour is so much cheaper on 8mm. Whether the results are technically perfect or not does not bother

the vast majority.

In any case, the difficulties of colour filming can be much over-rated. A good colour shot is often easier to make than a good monochrome one, and who will dispute that colour is vastly more enchanting? In America, well over 90 per cent. of all home movies are in colour, and a large proportion of 8mm. fans here use it all the time.

TATA

The latest type of Paillard-Bolex H16 camera is known as the "filter-slot" because it has a slot behind the lens turret into which filters can be slipped. The idea of using filters behind the lens is no new one and certainly it has many advantages over the more usual method of attaching them in front.

If you have a camera with an interchangeable lens mount, such as the Dekko, you, too, can use this idea. It depends on the clearance you have between the lens and the base of the mount, but there is generally enough to enable at least a gelatine filter, and often a thin glass one, to be inserted. The filter is kept free from dust and finger marks and lens and hood are left free for normal manipulation.

It is often an advantage to use a U.V. filter, especially with colour film; one permanently mounted behind the lens in this fashion will improve many of your shots. If, however, you use a yellow or green filter for cloud rendering in pan film shots, make quite sure you remove it before using colour film.

ATAT

The other day I spotted some old 9.5mm. films in a junk shop window. My curiosity aroused, I asked to see them. To my surprise, I was shown a large trunk full to the lid with old 30ft. and 60ft. notched title films in the closed cassettes. Most of them were French versions, and I discovered several Harold Lloyd, Charlie Chaplin and Max Linder comedies hitherto unknown to me. But the prize of the collection was a 9.5mm. colour film which appeared to have been made around 1922.

This was one of the original Pathecolor handtinted films, and although no great shakes as entertainment, it has now become one of my most treasured possessions. There can be very few of these colour films still in existence, but this one has survived remarkably well. It is in almost perfect condition and needed only two splices where sprocket holes had been slightly damaged.

If you have never seen one of these Pathecolor films, you may think it virtually impossible to hand-tint such a small picture. It was done with a series of stencils, presumably produced photographically, and the tinting was so accurate that there are no signs of bad registration. The colouring is very delicate—not garish, as one might expect—and makes an interesting comparison with modern colour films.







Scenes from Seven Samurai. In the large picture above, Toshiro Mifune, the farmer's son who masquerades as a sumurai, follows the six samurai, anxious to fight with them against the bandits who terrorise the village.

AT YOUR CINEMA .. By DEREK HILL

### A Lesson in Construction

Amateur films probably suffer more from untidiness than from any other common fault. Our best-intentioned cine epics all too often become lop-sided sprawlers, with more dramatic emphasis on a ringing alarm clock than on effective climaxes. This general inability to devote the appropriate amount of footage to each aspect of our stories is responsible for the awkwardness which frequently makes the gulf between amateur and professional so wide.

Even the best professionals, however, rarely reach the degree of tautness of Bad Day at Black Rock. It is tempting to say that here is exactitude. The film is so tensely constructed that one feels a foot, an inch, or even a frame more or less in any sequence would throw the whole delicate framework off balance.

It would be unfair to do more than hint at the story of Bad Day at Black Rock. Briefly it concerns a one-armed stranger (Spencer Tracy) who steps off the daily express train at the straggling shacks which make up Black Rock. When he discovers the reason behind the hostility shown to him by the townspeople, he realises he will be lucky to return alive.

#### Unusual Fascination

The whole film has an unusual fascination. Even as the express thunders along behind the opening credits we feel the power of the production. We are kept curious throughout. Why are the townsmen so hostile? Why has the stranger come? How can he get away from this isolated spot?

John Sturges, the director, has used Cinema-Scope and Eastman colour to splendid effect. The shots are so composed that we never forget how completely Black Rock is cut off from the outside world. The railway track is the only link. Otherwise there is only dusty sand stretching to the blur of mountains on the horizon.

A rare skill is evident in the groupings, too, and the deliberate harshness of the camerawork could hardly be better. One shot of several townsmen standing across the railway line is particularly memorable (see picture on next page). Moreover, this visual emphasis on the loneliness of the town is well balanced by a sound-track with frequent spells of silence, broken only by natural noises.

#### Shot Content the Secret

Analysing the editing, it seems surprising at first that the film should give such a taut impression, for the majority of the shots are held for an unusually long time, even for CinemaScope. The secret is in the content of the shots. Each contains sufficient action or information to justify its length. As soon as its own particular contribution to the development of the plot has been made, a new shot appears.

But notice that every shot is essential to the film. Hence the reason why a brief censorship cut towards the end completely ruins a whole sequence. Have a look at one of your own productions and ask yourself how important each individual shot is to the whole. It's a severe test, I know; but it can often be a very enlightening one.

Spencer Tracy's performances usually make most of his co-stars and supporting players look colourless. But in Bad Day at Black Rock all the players seem faultless, including at least one actor whose ability has previously seemed





Left: an example of fine grouping—the townsmen black the stranger's way out of Black Rock. Above: the CinemaScope background is always mountains, sky and desert, emphasising the loneliness of Black Rock and Tracy's isolation.

questionable. This over-all excellence is obviously due to firm direction—though this is not to belittle the talents of Robert Ryan, Dean Jagger, Walter Brennan and Lee Marvin.

It is rare to find two apparently perfect casts in a month; so let me hasten to add, then, that Seven Samurai is a Japanese film, and that to Western eyes, at least, all the post-war Japanese films so far shown in this country seem to share this enviable advantage. Readers who saw Rashomon or Tora-No-O should need no encouragement to see Seven Samurai, for it is the work of the same director, Akira Kurosawa.

#### Marathon Viewing in Prospect!

I have seen this film twice already, and hope to see it every few weeks for as long as it is shown. It is that kind of film! At the Press show I thought it magnificent; on a second viewing I liked it even more.

Usually I try to avoid anything beyond a mere indication of the plot of a film, but a brief synopsis of Seven Samurai will not be unhelpful. The story's construction is masterly; but Japanese faces are apt to appear rather similar to our eyes, and confusion can sometimes

Samurai were professional warriors of feudal Japan, warriors of noble birth respected—yet sometimes hunted and killed—by peasants. The first half of the film shows how some impoverished villagers, anticipating another ruinous attack from bandits, decide to hire samurai to protect their homes and harvest. All they can offer their defenders is food and shelter, and it is difficult for their deputation to find even one samurai prepared to help.

#### Ingenious Slow Motion

The deputation witness a samurai's ingenious outwitting of a thief—a sequence which introduces a daring technical trick. After the samurai (Takashi Shimura) manages to enter a hut where the thief holds a kidnapped child to protect himself from attack, there is a tense pause, a scream, and the thief runs from the door of the hut. But he runs in slow motion and, as the crowd of amazed peasants stare, he

stops and hangs almost in mid-air before collapsing slowly to the ground, dead from his sword-wound.

This use of slow-motion not only gives an agonising suspense to the sequence, but adds a strange, almost surrealist, quality to the moment of death. The trick is repeated a little later, at the end of a nerve-wracking sword duel.

The villagers persuade this heroic samurai to help them. He obtains the service of five other warriors. Only one more is needed. Eventually a half-crazy peasant (Toshiro Mifune) who tries to masquerade as a samurai is accepted as the seventh member of the party.

#### **Vivid Battle Scenes**

The film's second half concerns the preparations for the defence of the village, the plans and tactics employed by the samurai, the skirmishes with the bandits and the final tremendous fight in torrential rain. These last sequences must be the most vividly intimate battle scenes ever filmed. We feel we are actually taking part, struggling from under horses' hooves, trying to run through kneedeep mud, dodging savage sword thrusts.

The editing is so rapid that it defies analysis. Could sound or visuals be better? I cannot see how. At times it is impossible to guess where the camera was for these shots, or how it moved so swiftly and yet so certainly among such apparent confusion. As for the shooting-script, one simply boggles at the thought of it.

Judy Garland does a solo impersonation of a lavish film production number and is spotlighted by the flickering beam of a projector switched on by her husband, James Mason. (From A Star is Born).







John Sturges, whose Bad Day at Black Rock puts him among Hollywood's most important directors (cover protects camera from desert sand) and a scene from the film.

The conclusion of the battle and the film's unexpected moral I leave you to discover for yourselves. Seven Samurai is a violent film, a humorous film, a film of tremendous energy with moments of quiet compassion. Technically it is pure joy; artistically it is a triumph.

I've left the film that arrived with the biggest publicity bang for years until last, for it gave me less satisfaction than either of the productions I've discussed above. Not that I wouldn't recommend A Star is Born; it's simply that my delight in its opening half-hour or so gradually diminished as it jogged along.

Tha: is partly the trouble about this re-make of the pre-war film of the same title—it jogs instead of flowing. Maybe this is understandable in a production that was cut by half-anhour for its New York presentation and then lost a further half-hour for its London premiere. Even so, the two-and-a-half hours that are left still seem too long.

The exception is the opening and the first sequences are brilliant. George Cukor has filled the CinemaScope screen with all the dazzle of a Hollywood premiere. Flash bulbs and spotlights shine into the camera lens. The sound track is organised chaos.

Gradually the Technicolor settles down, and we start to follow the story of Esther Blodgett



A shot from the celebrated "Born in a Trunk" musi-cal number which delighted even the most hard-bitten critic in A Star is Born. Judy Garland finds herself surrounded by dummies in an elevator.

(Judy Garland) and Norman Maine (James Mason), rising and falling stars respectively. The plot is basically magazine hokum. It is enlivened by outstanding colour camerawork (Sam Leavitt, A.S.C.), some amusing satire on Hollywood publicity and production methods, several expert musical numbers, and most of all by Judy Garland herself.

More than a little of the film is reminiscent of that brilliant musical, Singin' in the Rain. There are moments, indeed, when it seems practically a shot-for-shot copy, especially in the celebrated "Born in a Truck" number.

But A Star is Born is primarily a drama, and aims at a dramatic style, with allowance for musical interruptions. The other was a straightforward musical and succeeded largely because of its stylistic unity. Although Judy Garland's numbers are extremely good, this film becomes more and more uneasy as it tries to make the two styles blend naturally. The last reel is frankly dull.

Projection to Make You Gasp

Cukor's direction is slick, witty, occasionally flashy, and nearly always a pleasure to watch. He makes great use of screens—television screens, cinema screens, projection room screens, home cinema screens. This last will make every amateur gasp with envy

make every amateur gasp with envy.

"Like to see a movie?" asks Judy Garland brightly at a party. Everyone nods, and James Mason taps a button on the arm of his chair. Immediately a screen rises from the floor while a whirring projector glides out of the opposite wall. The film is already on the screen before it has fully risen into position. There is no projectionist.

A fascinating shot of the Oscar presentation ceremony shows Judy Garland on the platform smiling at the audience while a television camera tracks in towards her. The right-hand side of the picture is filled by a huge TV screen covering the whole wall, showing the close-up the camera is taking. Thus we see the star in long-shot and close-up in the same shot, a shot perfectly composed for the 2.55:1 ratio.



Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

### exchanged here

#### WIDE SCREENS

Sir, — There seems to be an increasing interest in extra wide screens. Would these perhaps be just a fashion—a hankering after something different? If not, perhaps some kind person would forget about the technical problems for a few moments and explain just what is supposed to be the advantage of a picture that has been so uncomfortably

stretched sideways.

At the professional cinema I find it most irritating to see the incessant adjusting of the framing by the projectionist in his frantic and often abortive efforts to keep all the wording of the titles in view, owing to the top and bottom of the picture being cut off. The latter loss also completely ruins the composition of many shots, especially where landscapes are concerned, and I get a strong feeling of disappointment and frustration at being prevented from seeing the whole picture as it was intended to be seen.

I realise that when a film is made to fit the wider screen the above difficulty may be somewhat alleviated, but very few of them are, and I still see no point in it. If it is thought that the picture size we have enjoyed for so many years is too small, and that it is more impressive to have it larger, what precisely is the objection to enlarging it vertically as well, thus retaining the normal proportions? Surely that would make the picture even more impressive (provided one does not mind reduced illumination and poorer definition).

To me, the long narrow picture is aesthetically very bad indeed, and makes a properly composed picture well nigh impossible. But perhaps the average person is not sensitive to composition in photography.

BRISTOL, 9. JACK KNAPMAN.

#### SILVER SCREENS

Sir,—I notice with great regret that apparently the silver screen is going out of use and its place is being taken by the glass or crystal beaded screen. I think that most people are misled into thinking that the beaded screen must be the best because it costs the most and it looks the best when seen without the projected light on it. I have on many occasions tested the beaded screen against a silver screen in the only way possible, to be fair to both, and that is to project half a picture on one and half on the other, and while the projection is going on, to walk about the room and view the picture from all angles.

You will soon see that the beaded screen picture goes a horrid brown colour when viewed from the side, and the only place from which it is satisfactory is from exactly beside the projector, which is probably another reason why projectionists delude themselves into thinking it is the best. The old rule that the angle of incidence equals the angle of reflection does not apply for beads. The best reflection is to the projector and nowhere else; whatever the angle of the screen, the audience comes off second best!

I think I can claim to know what I am talking about, for I have been giving public shows for twenty-five years and have frequently been complimented by knowledgeable members of the audience on the brilliance of the picture. The last time the audience numbered 300 and

on occasions has numbered 1,000.

I might add that I have been a reader of A.C.W. since the very first number and as I am now reaching an age when my public shows must get less and less, I should hate to think that those who will carry on the good work are labouring under a misapprehension.

DORRIDGE. F. G. RATCLIFF, A.R.P.S.

#### LONG PLAYING RECORDS

Sir,—Mr. Haynes advocates (Mar.) the use of L.P. (long playing records) for accompanying amateur films. Are we all asked to purchase twin turntables for 33½ r.p.m. or have existing equipment adapted, and start building a library of these very expensive records?

Richard Hodkin, so often complimented on his musical accompaniments (he arranged the music for our shows of the 1952 and 1953 Ten Best) says: "There is a world of difference between fitting music to a film and playing music to a film". One must strive to reflect the changing mood of a film with as few records as possible. Putting on a record to last the length of a film is not fitting music to it. The History of Walton, for example, needed twelve discs, none of which could be changed or omitted without loss. The better quality of the L.P. records would pass unnoticed by the majority of audiences, and the average homemade reproducing equipment used does not do full justice to good recordings, anyway.

With regard to Floral Fantasy, when I started to make this film I was aware that the record was no longer obtainable, but it suited my purpose for an experiment which might well have failed. It wasn't intended for entry in the Ten Best competition, but it turned out

a little better than anticpated, and I regretted that rights could not be obtained for re-

recording the music on to film.

Now, if the sync. is out a bit, and the projector is governed, I fiddle the music by fading out at a suitable point, moving the pick-up a fraction, and fading in again. This would be extremely difficult to do on 33½ r.p.m. records. But I have learnt my lesson. Next time I will use a current recording—but it will not be an L.P. record.

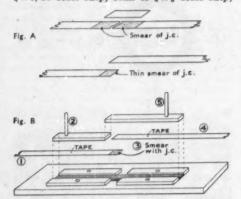
WALTON-ON-THAMES.

JOHN DABORN.

#### SPLICING TAPE

Sir,—The review of a commercial tape splicer in a recent issue prompts me to describe my extremely simple one. First, I must voice my dislike of cellulose tape joins; the gummy material exudes for a long time after the join is made, so that several layers of tape on the reel stick together and then the little bits scape off on the heads and the capstan. I prefer Emitape jointing compound which works with all the makes of tape I have tried; either as a patch join, if one wishes to have an inaudible join in an already existing recording (use minimum of compound or the coating will come off), or more simply an overlap of about in. (fig. A).

For 2s. 6d. I made two splicers to the simple design of Fig. B. Required for each: about 9in. of  $2 \times \frac{1}{4}$  hardwood for the base, 6in. of  $\frac{1}{4} \times \frac{1}{16}$  brass strip, 18in. of  $\frac{1}{4} \times \frac{1}{4}$  brass strip,



six small brass wood screws, two small bits of hin. rod to act as handles and a large bulldog clip. I cut the tape with scissors, and the subsequent steps are as set out in the diagram.

BOREHAM WOOD.

M. V. SALMON (DR.).

#### FILMING THE MOON

Sir,—Readers may be interested in the shots I obtained of the moon using a 16mm. Ensign Autokinecam with lens removed, and a 3½in. refractor telescope. The aperture of the telescope's object glass is 3½in., with a focal length of 50in., containing a front component of crown glass double convex, and a rear one



The moon through a telescope (see the letter beginning at the foot of col. 1).

of flint glass, plano concave, separated by an

air space.

I focused the image visually. The snag with a refractor corrected for visual work is the non-coincidence of the visual and actinic foci. Not expecting to get any result, I took no elaborate measures. Having set the telescope so that the image of the moon would be carried over the field by the motion of the earth, I simply held the camera very firmly. I now intend to experiment further and to try focusing through a violet filter which, I believe, allows a near enough approximation to the actinic point.

Three main craters are visible—Eratosthenes (at the end of the lunar Apennines, which are also visible), Coppernicus (just emerging from the darkness) and, at the foot, Plato. The sharp edge to the left of the frame is not the edge of the moon but that of the field of

view which the image was passing.

There was, of course, no particular purpose in taking these shots, but readers experimenting with space fiction may like to know that with the help of a friendly amateur astronomer, they can, with the moon at least, get the real thing. The film was Kodak Super X, and the

camera speed 8 f.p.s. Possibly with Super XX it might be possible to use 16 f.p.s.
KETTERING,
H. D. WILLIAMS.

NORTHANTS.

Mr. Williams is right in believing that elimination of all but the violet end of the spectrum will provide a close approximation to the actinic point. But the film sensitivity to blue and violet decreases as you pass from Super X to Super XX, so the former may be preferable.

#### SERVICING LIBRARY FILMS

Sir,—There are one or two points in Mr. Hunter's article on compiling a programme (Mar.) which seem to call for comment. The I.A.C. Film Library does not contain any films which are ancient in the sense that they are prehistoric. Forty-nine per cent. of the films in it were made before the last war and 51 per cent. have been made since. New titles are continually being added as funds permit and as worthwhile films are made. All the films have won an award of some sort in their day. Incidentally, it is not only the largest and most comprehensive library of amateur films, it is

also the only one, so far, to include stripe films

and films with sound-on-tape.

Although it is quite true that this library is maintained by amateurs in their spare time, no film is ever sent out without having been inspected and, periodically, cleared. For that reason we prefer to have films returned not rewound.

Your contributor thinks that leaders and tails between films on one reel are an abomination. Has he ever wondered what others would call anyone who removes frames from some-body else's film and what happens when all the title and end frames of an irreplaceable film have been removed? Take off the operator's leader and black run-out if you must, Mr. Hunter, but do leave in a length of black film for joining purposes and do not punch holes in it!

Ancient films, indeed! Ars longa, vita breva. LONDON, S.E.26. HON. FILM LIBRARIAN, I.A.C.

#### TRAIN WRECKING DE LUXE

Sir,—Kevin Brownlow whose articles on 9.5mm. feature films I find very interesting, is in error in describing The Wrecker as an all-talking production. I saw this film twice when it was new. Although described on the Censor's certificate as "The Wrecker (Synchronised)" it was in fact a conventional silent picture. It was probably issued with a musical sound-track, as I remember seeing it as the second feature when I saw a talking film for

the first time.

With regard to the "old fashioned carriages" used in the train-wrecking sequence, identical carriages are still widely used on the Southern Region to this day, twenty-seven years later! The real facts are that a locomotive and six coaches were specially purchased from the then Southern Railway, lettered "United Coast Lines" at Ashford Works, and wrecked by being drawn into a steam lorry loaded with cement at Spains Crossing near Herriard, on the now defunct Basingstoke and Alton Line. The train wreck shots were subsequently used in Seven Sinners made in 1937 and recently re-issued. I have also seen a single shot of the toppling locomotive in another film.

In conclusion, may I say that I have taken A.C.W. since 1936 and am amazed at the consistently high standard you achieve month after month. Carry on the good work!

CHATHAM. L. S. HARRIS.

CHAPLIN IN THE HOME

Sir,—I am grateful to Mr. Holland for pointing out (Feb.) one or two omissions in my Chaplin survey. I have now had an opportunity of viewing the Vauxhall film he mentions, Charlie Butts In, and to keep the record complete, readers may like to know that this is part of the second Essanay film, A Night Out, with Edna Purviance, Ben Turpin and Bud Jamison.

Denmead.

Denmead.

David Gunston.

YOUTH IN THE CLUBS

Sir,—From our earliest days we in our society have tried to attract younger members by means of a greatly reduced subscription, but without much success. To my knowledge we have only had one young member take advantage of this, and I am pleased to say that he is now doing well in the professional film world as a sound technician.

I think all societies should do everything in their power to encourage the younger film maker, and—as your correspondent, K. M. Garrett, says—we may quite possibly learn as much from them, as they from us.

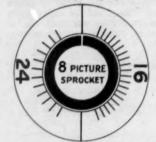
POTTERS BAR C.S. I. L. BENNETT.

#### DUAL PURPOSE STROBOSCOPE

Sir,—Making a stroboscope disc the other evening, I had an idea to use one disc for both 16 and 24 f.p.s. without concentric scales.

Enclosed is the result.

Under the light of a neon lamp at mains frequency, the rotating disc shows 50 marks per rev. at 16 f.p.s. and these are simply matched for spacing against the top half of the scale. At 24 f.p.s. there are 33½ marks per rev. which, treated as 33, gives a neglible error of speed of 1%. These marks may be matched for spacing against the lower half of



Two strobes in one

—Mr. Judson's device for avoiding a
change of strobes
when mixing 16 f.p.s.
and 24 f.p.s. films.

the scale (which may be fixed or held in the hand).

On my Specto I find that it is now a simple matter to mix 16 f.p.s. and 24 f.p.s. films and have the appropriate strobo-disc to hand every time without having to change it. As the sprocket is partly buried in the cradle which holds the guide rollers, I have a short aluminium cylinder fixed with a piece of plasticine to bring the disc clear of the cradle. London, S.E.13

R. JUDSON.

#### TOOTH ACHE

Sir,—Here's an interesting one for you. We received a projector from a trade customer the other day with the instructions to investigate the fact that it consistently lost both top and bottom loops.

"Aha!", we said, "piece of cake, this. Claw not engaging properly". So we checked it. Not so. The claw action was perfect. "Oh!" we said, "that's different" and proceeded quite confidently and happily (we're a confident and happy lot) to look for things like slipping chains, gears that didn't mesh, slack bearings and other symptoms. But everything was just perfect. Brand new projector. No signs of

'butchering''. Nothing at all.

So we pretended it was just a myth. A snare and a delusion, in fact. And re-assembled it. And tried it. And it still lost both loops. And as the loops got smaller, so did our confidence. Either (a) we were losing our grip (horrible thought) or (b) one of our pet gremlins was having a field day.

So we took it all down again. And we

So we took it all down again. And we counted all the teeth on all the drive gears and made it one tooth too many. Then we called in a friend of ours who said that he could count, and he made it one tooth too many. And so it is. The manufacturers had fitted a gear with an extra tooth. We can't help wondering how many more machines there are like this.

WEMBLEY.

A. E. BURGESS.

QUIET RUNNING (1)

Sir,—One of the snags of the home cinema—the comparatively small room, with the projector among the audience—is projector noise. Where sound films are concerned, the screening frequently becomes a battle between projector and loud speaker. Even the best blimp in the world does not eliminate projector noise entirely, and with TV now so universal, audiences are inclined to be critical of this point.

Shall we ever get an absolutely quiet running projector? Makers generally have done much to quieten their machines, but in my opinion there are still far too many gears in the average projector. In their newest model, B.T.H. have, however, scrapped a whole train of gears and use a rubber belt drive. Claw movements could be improved. The Kodak 8mm. is surely the ideal movement; the Debrie is similar and has very quiet gearing which gives smooth running.

quiet gearing which gives smooth running. I wonder if a continuous running projector, without an intermittent movement and working like a viewer, will ever be perfected. I seem to remember reading a description of a projector with a dog movement in the form of a shoe so shaped that it was always in contact with the film. The writer claimed excellent results, the gear, chains and motor being such that he had to keep looking at the machine to make sure it was still running.

The best of luck to A.C.W.!

BEXLEYHEATH.

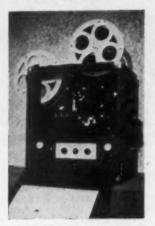
F. W. HOLMES.

QUIET RUNNING (2)

Sir,—I have followed with much interest the letters and articles on 9.5mm. sound reproduction. As a cine salesman who owns a Son projector, I am able to take into account views from both sides of the counter. The new Mark II model gives excellent results at a cost well within the reach of the average amateur. With my own earlier

machine the trouble was overheating, the motor speed resistance control being placed directly under the fan. Cool air taken into the machine is warmed by excess heat from the resistance and is forced on to the lamp by the fan.

Further, four amplifier valves are placed almost directly under the motor, the armature



Blimped, and with a modified layout, this Pathe Son achieves improved reproduction and cool running, claims Mr. Fyfe.

also being exposed to heat from them. No wonder the Son is often described as a hothead!

I decided on blimping. Removal of the amplifier was easily done—although it meant cutting the screened wire from the P.E.C. and building a separate chassis for the exciter lamp. Then came the problem of redesigning

the entire layout.

The projector was to sit on top of the amplifier so that a current of air could pass under the motor, and I connected a heavier gauge of screened wire from the P.E.C. to the pre-amplifier to cut down hiss and prevent extraneous noise being picked up from the motor. This entailed dismantling the machine, a job not to be recommended to anyone without considerable technical knowledge. Some of the adjustments called for were very critical.

The projector was then fitted into a case, as shown in the illustration, and a metal grille inserted to allow of ventilation for the amplifier. The reward for this painstaking work was excellent reproduction, cool running, the hissing from the P.E.C. reduced to a low, steady hum (because of the heavier screened wire) and a marked improvement in quality when the tone control is fully turned to treble. Indeed, I can claim that the results are almost equal to those given by 16mm.

EDINBURGH, 11. DAVID A. FYFE.

#### LOADING SIEMENS CASSETTES

Sir,—I have been interested in the remarks on Siemens cameras by Lynx, Derek Hill and other writers. These cameras are not, perhaps, for the snapshotter, but for users who do darkroom work they offer all the advantages of the magazine loading camera without the extra cost.

I use two Siemens cameras because I like them (usual disclaimer), but I am puzzled by the constant moans that the cassettes will hold only 50ft. of film. Perhaps this is due to the film being wound on to the feed bobbin by hand.

I had a special rewinder made up which cost about a couple of pounds, and with this I have loaded some hundreds of 50ft. spools of film complete with leader and trailer. The very rare jam that I get is certainly not due to the extra length, but my own carelessness. I use Kodak, Gevaert, Bauchet and Kodachrome. The only film that has proved unsatisfactory in the cassettes is H.P.3 Neg. which has a thicker base.

It takes me about five minutes to load a cassette and I rewind twice both when loading and unloading. This is the procedure:

The film is first rewound on to a spare spool and then from this, on to the feed bobbin. This, of course, puts the leader first and the film is exposed in the usual way. After exposure, the film is first rewound on to a spare spool, then on to the original spool to be sent for processing. All very simple!

No headaches about the length of the leader and trailer when exposing, because one works exactly as if the original spool were being used, and no headache for the labs, as the spool reaches them exactly as if it had been used in

a spool-loading camera.

Experience has shown that my rewinder could be improved and, in fact, I think that an ordinary rewinder could be made to take the necessary fitments. It's a great life if you don't

I am now using sound film (single perforation) for magnetic stripe, and not the least of the advantages of the Siemens camera is the fact that it will take this film without alteration.

PARKSTONE. NORMAN V. BARTON, F.R.M.S. PARKSTONE.

**HELPS THE BACKROOM BOYS** 

Sir,-As a 35mm. projectionist for 17 years, I find A.C.W. a big help to the young lads who enter the backroom. It gives them a knowledge of projection, theory and loads of other information. I always have two copies—one for the boys and one for myself. If any reader would like any information on my job, I'll be only too pleased to help. DARLINGTON. T. H. SELLARS.

UNCONVENTIONAL FRAME LINE

Sir,-Presumably when a particular design is accepted as standard, it is not done in any arbitrary fashion. Most cine cameras put frame lines at sprocket-hole centres because uniformity in this respect is a very good thing. Now I have an extraordinary fact brought

to my attention in your Equipment Round up

(January), in regard to the Geva 8 Carena camera. This camera puts its frame line at the extreme, which has the advantage of reducing the mixing of adjacent frames when splicing. But this useful feature is unconventional! SURBITION. E. V. STEVENSON.

CONTINENTAL SUPPLIES

Sir,-I think I can add a fact or two about the supply of 9.5mm, film on the Continent. Until a Hanover dealer, who had none in stock, got some for me from Dusseldorf for a little over £1, I had seen neither 9.5mm. film nor equipment. There are very good supplies, however, of 8mm. and 16mm.

While doing my national service out here in Germany, I am endeavouring to make a short film of it all. So far, according to reports from home, results have been quite

good. B.A.O.R., 29.

SPR. R. B. RATCLIFFE.

**FAULTY SPEED SPOILT SHOTS** Sir,-I thought I had found a real bargain in Switzerland: a Cine Nizo 8E in case, 8-64 f.p.s., three viewfinders, still picture device, cable release, etc., for £12. But about 120ft. of the film I shot with it had to be discarded because of under-exposure (often unbearable) and partial slow motion due to the stated 16 f.p.s. being at least 24 f.p.s. But I have now rectified the fault and inserted a 12 f.p.s. setting, in addition to the five other settings, and have since had some lovely shots. One of them I took lying on a railway track, while a goods train ran over me. What we do for our hobby ! But the more I see of films, the more I realise how few really good cinematographers there are. SHREWSBURY. Douglas J. Macintosh.

ALL COLOUR

Sir,-I am one of the many R.A.F. cine enthusiasts out here where colour films are in everyday use. Nobody pays any attention to monochrome films as we don't have to long for the sun! I use a Bell and Howell Viceroy camera. R.A.F. Khormaksar, E. G. LIBBEY (SQDN. LDR.). Aden, S. Arabia.

**Query Corner** 

Sir,-Having made some satisfactory tests, some friends and myself have decided to have a shot at Cinerama on 16mm. Would anyone care to assist with the loan of cameras and tripods? 112 St. Mark's Road, Maidenhead, Berks. W. FAULKNER.

Sir,-The Vintage Aeroplane C.C. is anxious to obtain 16mm. or 9.5mm. records of early Hendon and other air displays, and shots of old aircraft. K. D. CLARK.

1 Maude Crescent, N. Watford, Herts.

Sir,—I am building an extension control unit for the G.B. Bell & Howell 630D and should be grateful for any ideas readers may have on its construction. 3 Queen's Gate, London, S.W.7. N. BAILEY.

SHOOTING TO KILL (3)

# Ideas for Thrillers

This is the third and concluding instalment of the series which began in our March issue.

By RICHARD HARRISON



In the Information Room at New Scotland Yard. Area wireless cars are being contacted.

The composite murder story recounted in last month's A.C.W. can be adapted for a role of burglary by the simple expedient of eliminating the corpse of the butler. In this case the tell-tale finger-print will have to be discovered on door or safe. But the main job is to adapt a crime story to the screen without having to call in all the resources and personnel of Scotland Yard to make it plausible and realistic (not always the same thing). You can, of course, simplify matters by calling in a private detective, but I must warn you that in England "private eyes" don't handle criminal cases. If they did, they would break the law before long by "obstructing the police in the course of their duty."

For a small cine club, police uniforms are a difficulty. But you can overcome the problem by using cut-in shots of police patrol cars on the move, constables leaving a police station, lights flashing over police boxes. They all suggest what you want with economy of footage and effort. In a crime picture which my club has just finished, we established the identity of the detective by a close-up of the lamp over a police station and a long shot of the actor apparently walking out of the police station differ.

#### Just Like the Rest of Us

Detectives look, dress and behave like other people. They should be at least 5ft. 8in. tall, not too young, and of good physique and should carry note-books and warrant cards. If you have a retired detective in your district, try to rope him in, but explain patiently that accuracy must sometimes be sacrificed.

A Home Office laboratory of forensic science (to give it the full title) looks like any other laboratory. If you can't borrow a school lab. (or, at a pinch a chemist's dispensary), confine your shot; to close-ups and semi-close-ups, and dress the set with a few bottles of chemicals, test-tubes and bunsen burners, with

white coats or overalls for the technicians. And, of course, you should try to get a microscope—with twin eye-pieces if you want it for ballistics work.

An office at Scotland Yard will look convincing enough if it has desk, filing cabinet and telephone. An old-fashioned hat-stand with a wooden stem and curly pegs adds a finishing touch. Hat-stands of this type are sometimes found in old city restaurants, but if you don't have access to one, don't bother: they're not important. At Scotland Yard there is a constable in uniform on duty at the main doors, but I don't remember ever having seen one in the building, so that lack of police uniforms needn't deter you.

#### Faking a U-V Lamp

An ultra-violet lamp can be faked for a few pence. Get a motor head lamp from the carbreakers, paint it (dull) black and fit it with a standard bayonet fitting for a photoflood bulb. Before the flex is connected to the mains, it should pass through a wooden or tin box, also black, about eight inches cube to represent the necessary transformer. A wooden handle (such as can be bought at Woolworth's for rehandling chisels) should be screwed to the head-lamp for holding.

A finger-print camera is a box-shaped affair which stands over the print and contains its own light. Finger-prints can quite appropriately be dusted by the method mentioned

last month.

Here are one or two points which may not

be generally known: --

When a police officer, detective or uniformed, decides to make an arrest, he always announces his identity.

After the arrest, he administers the caution: "You are not obliged to say anything, but anything you say will be taken down in writing and may be used in evidence at your trial".

He does not say, "May be used in evidence

against you".

When a detective decides to send a revolver or pistol to the laboratory for further examination, he does not carefully wrap it in his handkerchief and place it in his pocket. Such an action would rub off any finger-prints. He inserts a pencil down the barrel and lifts it by this into a special box which has rests in it to keep the contents firm without touching the sides.

I should have mentioned The Criminal Record Office. It is quite impossible to reproduce anything to resemble this convincingly, but a semi-close up of a filing cabinet will suffice. This should contain (or appear to), hundreds of cards about 8in. by 6in., each card divided into sections for particulars, and having

All major items of evidence are photographed. Here's a good chance for dramatic close-ups of the weapon; and you can follow it with telling shots of the photograph being studied by characters in your film.

on the back full face and profile photographs, and prints of each individual finger. This will be close enough to the real thing.

To conclude, here are my suggested treatments for stories which would incorporate crime sequences. They are offered only as models, and the circumstances leading up to the crimes can be varied to taste. Since the object is to produce a film story, and not a documentary or training film for detectives, you must have a definite plot and provide the detectives with more than one suspect.

#### Murder

The "inside job" murder (e.g., one of nephews and nieces at a house-party) is hackneyed, but you can get away with it still if you strike the right tempo. The detective doesn't bother much about finger-prints here, unless there are prints on the murder weapon (which makes it too easy!). Every member of the household and every guest will be suspect.

Method, knife or pistol (unlikely), poison, faked suicide by hanging (rather gruesome, and leaving certain sequences to be inferred, not screened).

I mention hanging only because it provides the opportunity for a nice piece of technique on the part of the detective. When hanging is a means of suicide, the rope is unfrayed, but in a case of murder, where the rope has been pulled up over a beam, it will be frayed slightly, and minute fibres will be broken and point backwards from the direction the rope has travelled over the beam. This fact some years ago actually convicted a murderer who claimed that the victim had committed suicide.

If you use poison, check the symptoms from a reference book at your public library. Most poisons are unpleasant to taste and cannot

easily be administered. Arsenic, a favourite a hundred years ago, is the easiest of all to detect to-day (after the crime, I mean). There are no secret poisons that kill without trace.

**Hunting for Clues** 

How would a detective set about searching for clues in an "inside job"? There are no set rules. He would certainly look for a motive (though it isn't necessary to establish motive to prove guilt). The nephew with a pocket full of unpaid bills and threatening letters would be strongly suspect. Persistent questioning (which isn't very photogenic) would be the most usual approach.

If you want the house-party-

nephews-rich uncle set up, I suggest the killer tries to open the safe and find the will. Finger-prints would possibly be taken by the detective in charge, and the photographs from the safe and the prints would be sent to headquarters for comparison. All this could be screened quite effectively.

#### Burglary

You should, by now, have enough material to present a burglary. It needs, of course, a story round it. Here's one suggestion: Police of Loamshire are bent on catching a successful country house burglar without the help of the Yard. (By the way, Scotland Yard never takes over a case outside its own area. It will, if requested, send experienced officers to cooperate with the local police).

Detective Inspector persuades policewoman to take job as housemaid (I thought of this before I saw *The Belles of St. Trinian's!*) in a big house where there is a fine collection of jewels. Burglar, in guise of travelling salesman, makes friends with new housemaid and persuades her to let him have a peep at the jewels. This cortally into the for feethed the

This, actually, isn't too far fetched.

The Police have ways and means of gathering facts which come up in court under the general heading of "from information received." Very often the source is a "nose" or "nark"—a gentleman unofficially employed to pass on news to the detectives. He may be an excrook who spends his time in pubs and on greyhound tracks. He will notice when some known crook is "in the money" and pass the information on. Crooks are seldom of a saving disposition! If there has been a successful burglary, and Sykes (who has several convictions for burglary) suddenly starts treating all his pals, the fact may be significant.

A "nark" well played could even be the principal character of a story. He could possibly be the innocent victim of a miscarriage of justice who is living in the underworld in the hope of discovering the real culprit. There's certainly a story there.

#### Crime from the Inside

One or two more points, this time from the criminal side.

Thieves don't, as a rule, band together permanently, but are collected for each job as the occasion arises. The organiser is often a "fence" (the middleman who disposes of stolen property—usually paying the actual operators ten per cent. of what he expects to get). He is able to provide the necessary tools as well as a market. The Police sometimes find him a useful magnet, and literally wait outside his gate to catch burglars as they bring their ill-gotten gains to him!

When a job is on foot, the word is soon passed round and a meeting is arranged with the "boss", not in a secret slum hide-out, incongruously firmished with silken luxury, but as often as not in an inconspicuous milk bar! I know one such place very well, but don't



Don't seek only the lurid for a crime stary. It is the small crime—like the bag snatch—which keeps the police busy and gives you your best filmic opportunities.

propose to mention it! Someone might be tempted to take a few shots there, and the patrons discourage photography!

Taking it all round, there are no props for police and detective sequences that can't easily be borrowed or faked, except always the uniforms. But lack of these can be discreetly overcome by a few surreptitious shots, as I have indicated.

In our own recent crime film we built up the atmosphere after the discovery of the body with a montage series of Police stations, patrol cars, Police boxes and telephones with (since this is a sound film) the single word "murder" pronounced in varying tones as each shot appears. The Police actually have code numbers for various crimes. These are for speed, not for secrecy, and it would add nothing to a film if the telephoning detective whispered "793" instead of "murder".

#### TEN BEST WINNER TELEVISED

In celebration of its success in the A.C.W. 1954 Ten Best, You Call Yourselves Scouts was televised in the magazine programme, "Westward Ho", with Philip Grosset in the studio talking about the competition and the making of the film. He also recorded an interview for sound radio and contributes an article on the production of the picture in next month's A.C.W. For the television transmission a G.B. Bell & Howell projector was locked at 16½ f.p.s. and the film back projected on to a 3ft. screen, with the television camera at the far side. When last a programme of amateur films was televised they were used as material for a post mortem, so that it is pleasant to record that this time amateur work earned screen time on its entertainment value and brought generous congratulations from the compere.

ment value and brought generous congratulations from the compere.

Another of this year's winners has also hit the headlines—literally, an illustrated report 6½in. x 8½in. on the success achieved by Coming Shortly appearing on the front page of the Hucks. Free Press.

#### Cine Circle At Home

The A.C.W. Cine Circles continue their valuable work of keeping movie makers in friendly touch with each other.

9.5mm. Circle No. 8, biggest of these bands of lone-workers, recently celebrated its fourth birthday with a party in London. This is the second such gathering; about 30 members and guests attended, and there were tape recorded messages from absentees Jim Threadgill of Tennessee, U.S.A., and Bill Spreadbury, of Woodmancote. Mr. C. E. Brunger and Mr. Raymond Thorn, M.B.K.S., both of Pathescope, answered enquiries and discussed policy.

Members recalled the time, four years ago, when A.C.W. first introduced Cine Circles for lone workers who wanted to maintain contact with other movie makers without submitting to the discipline of a cine club. The core of each Circle is a notebook circulated to each member. He may contribute something about a film he is making, comment on something he has seen or ask members' help in solving problems. And,

of course, he reads the contribution of Circle members who have had the book before him. Today, over thirty of these Circles are functioning, and some of the notebooks are treasure troves of information.

Instead of circulating a notebook, 9.5mm. Cine Circle No. 8 produces its own magazine, The Link, a copy of which is sent to each member every month. For producing the past year's copies, 320 stencils were cut, 13,000 pages duplicated and 57 illustrations hand-drawn on the stencils. After duplication, 1,300 photographs, presscuttings, etc., were inserted. The two editors spent one night in three on the magazine. And still they find time to make films!

Membership, home and overseas, has grown to 40 (average Circle membership is 12), but the personal touch is retained, members taking it in turn to receive the other Circle members at their home town every month or so.

Loneworkers wishing to be put in the country of these groups should write to A.C.W. Nine-fivers wanting to join No. 5 Circle should contact the Leader, Mr. W. H. Coombes, 18 Hope Road, Elmfield, Ryde, I.W.

# George H. Sewell's ODD SHOTS

It Can Be Done. At the Walthamstow Festival of Amateur Films they put my wife and me in the front row-and we enjoyed a programme that was bang in focus the whole time, in spite of the fact that the throw from the Bell Howell 750 watt projector to the screen was 90 feet or so. There was just one brief moment when focus was off at the beginning of a colour film, but a quick call from the orchestra pit to the projection box immediately

put the matter right.

The most efficient organisers had specially installed a telephone for just such a contingency; and their truly outstanding array of sound reproducing equipment was fully extended by the imaginative and satisfying sound accompaniments which had been devised for all but one of the films. This latter, City of Waterways had commentary and sound at 16 frames per second that wowed rather badly. I understand that Mr. Shenker who made the film, is going to wipe off the magnetic track and do it again. That shows the right spirit!

Enthusiastic, But . . . Enthusiasm can some-times be devastating if not channelled along the right lines. A very keen club member exposed a lot of footage at a club party, using fairly extensive lighting equipment. about six weeks later, he was asked when the club was going to see the results, he confessed he had, "forgotten all about it".

To him the occasion had been no more than an interesting technical experiment providing information that would later be of benefit to club productions. He had failed entirely to realise that the other members were agog to see themselves on the screen. It is imperative not to restrict a committee to the most enthusiastic technicians. It should include at least one person, less technically endowed, who will never lose sight of the point of view of the general membership.

Good Fellowship. Once again my wife and I were able to enjoy that most enjoyable of all functions, the I.A.C.'s annual dinner. The tasteful surroundings, the oiled slickness of the arrangements, and the general air of friend-liness and good feeling produced a glow that remains long after the last guest has gone

The success is founded on hard work. For example, as the banqueting hall on Saturday night was to be the cinema on Sunday morning, several loyal souls had pledged themselves to arise at 6 a.m. on Sunday morning to work on building the proscenium (which, partly assembled, had already been transported to the hall) and fix up the projection.

A particular delight at the dinner was June Thorburn, film-star-to-be of the Rank organisation, now working at Ealing Studios with Jack Hawkins. A grand-daughter of Mrs. Thubron, who won an I.A.C. prize 21 years ago with a film depicting the very same young lady, June has poise and character and a background of hard training in repertory that should carry her far.

Blue Herring. In reporting: "We now attribute the usual hard lighting associated with amateur films to this constant use of photoflood lighting, which, of course, burns blue", Liver-pool A.P.A. Cine Group have got hold of the wrong end of the cable. Blue light may appear more intense, but it is much more easily reflected and refracted than yellow and red light and therefore tends to give softer rather than harder results.

Bigger and better prizes! Queensland A.C.S., which runs an Australian Ten Best contest, announces a glittering array of awards for the 1955 competi-tion—an array which makes it "by far the richest contest in Australia, and one of the richest in the world". Their patron, Mr. R. F. Scott, has given £100 to be presented to the producer of the best of the Best, and there are nine trophies valued at ten guineas each. In addition, two sets of trophies, costing 5 gns., 3 gns. and 2 gns., are to be competed for by Q.A.C.S. members only, one set for 16mm. entrants and the other for 8mm. entrants who fail to gain a place among the ten. Such flourish of wealth

### Glittering Prizes

and good fortune dazzles.!

The special prizes for mem-bers are offered in part as compensation for the disappearance of the 8mm. section from the competition. The Society points out that, hitherto, the term 'Ten Best' has not entirely adequately described the [contests which were, in fact, designed to discover the five best 16mm. and the five best 8mm. films. But no other society in Australia separates the gauges in annual competitions, and the committee felt it time to bring the Q.A.C.S. "into line with world practice if we are to take our place in the national and

(we hope) international contest field"

In all respects except projection, the Society says, 8mm. competes on precisely the same ground as 16mm.; and as far as projection is concerned, the throw will be adjusted at all judging sessions to provide equal illumination for both

The contest closes on 31st July, and British entries, if they are to reach Australia in time, should be despatched before the end of May. In view of the time factor, they would probably be accepted without entry forms. Address: Hon. Sec., Queensland A.C.S., G.P.O. Box 1189 P, Brisbane, Queensland, Australia.

The Group have completely overlooked the most important factors — the design and nature of the lighting fittings they use. Photoflash lighting is just as blue as photoflood, and photographers used to say that that was too hard, until a few people like Harold White showed them just how wrong they

The "hardness" or "softness" of lighting, i.e., the presence or absence of contrast, is due much more to the size of the source than to the colour. Fiercely blue fluorescent tubes give soft, gentle lighting because they generate the light flux from a very large area of low surface brightness. Equally blue arc lighting is hard because the light travels from a small point source. You can make it soft by putting a "wire" or "jelly" in front of it. You don't change its colour, but you do change the apparent size of the source.

Another equally important factor is the distance between the subject and the lights. Because of the operation of the inverse square law, lights close to the subject mean contrasty lighting; more distant lights give much lower contrast even if built up to give the same

intensity at the subject.

Thinking Before Shooting. By describing the late Humphrey Jennings' Listen to Britain as a classic example of "shooting before scripting", Centre Sprocket did less than justice to that brilliant film maker—and may help to confirm many amateurs in bad habits. A colleague who was for many years a close associate of Jennings tells me that there was prolonged, earnest and sometimes fierce thinking before ever a shot was taken. There may not have been a formal script, but there was never any doubt about the purpose of the work in hand. That is a far cry from turning a few odd left-overs into something too good to be thrown into the waste bin.

A.C.L. Good-bye. It was with very real regret that I heard of the demise of the A.C.L. with whom I have had a long, if latterly somewhat tenuous, association. When I was concerned, contemporaneously with the early days of the A.C.L., in assisting the formation and maintenance of amateur cine associations in the U.K. (there is still one surviving member, Newcastle A.C.A.), much friendly correspondence passed across the Atlantic, and I still have films of that period which were exchanged by the two bodies. The A.C.L. did a good job, and those who worked so hard for it will have the satisfaction of knowing that, even if that work has now been closed, they have greatly contributed to the sum total of human happiness. That is no small achievement.

You Need Never Be Stranded. The other day a woman's voice over the 'phone said, "I wonder if you could help me about getting a show of some special cine films. I understand you are the President of the local cine club; I got your name from the Citizens' Advice Bureau." Verb. sap.

# Script Writer's Corner

By ARGUS

Although this is a Ten Best of 1954 number, I want to have a chat with you about one of the 1953 films, While the Earth Remaineth. After all, you won't be able to see the new films yet, but you may well have seen this one. I would like to see it a second time. From a script writer's point of view it was the most

interesting film of the 1953 set.

The more it is analysed, the greater the praise it deserves. The script writer's difficulties started from the very opening of the film. There was no subsidiary action to help him over awkward spots, and the premise on which the film was built up was fantastic. The audience having been got into a frame of mind ready to accept the basic situation, anticipation or suspense was built up almost without a break. I say "almost", because there was one sequence which struck me as containing a valuable lesson for script writers.

You will remember that at one point the modern Adam is seen first outside a bank, and then in the vault or strong room handling bundles of treasury and bank notes. Yet, apparently, the only instrument he possesses is a substitute for a jemmy. It was at this point that I felt the grip on the audience slacken. There was a definite titter from one or two quarters. (Fortunately the lost ground was soon recovered, but it might have been more

serious.)

### A Matter of Psychology

Script writers know that in a long film suspense must occasionally be relaxed, so that it can be used again later with more telling But that did not apply to While the Earth Remaineth. This was a film which had

to "march" inexorably.

Undoubtedly it was necessary and right that there should have been a sequence showing that to a modern Adam money was valueless. Why, then, do I claim that there was a slipup? It is a matter of psychology. audience had accepted the basic situation, fantastic though it might be. It was something outside normal bounds, but there was just a chance in this atomic age that it could happen.

The likelihood of anyone breaking into the vaults of a modern bank aided by only a jemmy was something to which the audience could apply horse sense, and some members re-acted automatically. It might be true, but it was not credible. This, I think, is a point of great value. Having got the basic situation accepted, care should have been taken to make every-

How would you deal with the money sequence? A bank is the symbol of our monetary system, and I have no doubt your thoughts would at once turn in that direction. Bearing in mind that you must not use excessive footage which would affect the tempo, how would you arrange for your character to get at the money? Or what other means would you adopt to put over the message? You will find working this out a good exercise in writing a sequence.

### Difficult to End

Just one more reference to the same film, and that to the ending. Undoubtedly it was a difficult film to round off. I would like to have seen the two figures on some point of vantage-say a church tower-looking down on a lifeless world, and gradually losing the last faint hope that there might be still more survivors. Then they would realise what they mean to each other. A slow descent, and we might leave them kneeling side by side before the altar.

I appreciate that effective shots of a large lifeless area would be difficult to obtain, but what are your views on the ending of the film? Please do not think I am carping. It was a film of exceptional technical excellence, but it is from such a film that we learn the best

lessons.

So much for a film which has been produced. Let us turn to those which have not yet been scripted. In the early days of films (about 1912) British producers were fond of making a series built round one central character, such as Lieutenant Daring or Three Fingered Kate. American and French producers had the same idea. When films grew up, producers moved from one central figure to a group or family.

#### Character Building

· Amateur cine societies have never gone in for producing a series of films based on a fictional family. Have you ever thought of creating a family? (Do not misunderstand me!) It is a good exercise for a script writer. Character building is most important, and too many amateur films have suffered because what should have been rounded living characters have been nothing more than flat types of 1912 vintage.

Do you know that vintage? It is based on the idea that in the film world there can be only black and white, and that the shade of grey, to which the majority of us belong, does

If you create a fictional family containing sufficiently interesting members, it ought to lead you into fertile fields. In fact, it ought to lead you to a complete script. Once having reached that end, relegate the particular family to the limbo. Have I led you up the garden path? Perhaps so, for I do not think that a series of films dealing with one family is a practical proposition for an amateur group.

This is not to say that several films of the same genre could not be tried. Westerns are out of the question, but stories of village life, for instance, are possible. To embark successfully on such a project depends on ability to create credible characters. The value of this ability can hardly be over-assessed.

## Oh! For a Fresh Approach!

When you produce such characters, do not expect your society to fall on your neck. You are more likely to receive dubious looks when you fail, although many of your fellowmembers may not be able to pin-point wherein you have failed. The way of the script writer is hard, and he gets more kicks than ha'pence. Subject to what you have to say, we might come back to this question of character building in a later issue.

Well, we've talked about societies and fictional families, but what about lone workers and real-life families producing little more than the annual holiday film? Have we nothing for them? You know, father, you have been told often enough to shoot to a more or less ambitious script. Yes, after a few years it does become difficult to find a fresh approach

to the annual effort!

## Idea for Holiday Film

By the way, are the members of your family always unanimous as to the type of holiday or the place? (Don't tell me you are so fortunate!) Well, now, doesn't that give us a lead? What about an opening, followed by sequences showing the different members of the family enjoying the type of holiday they prefer, and then the reunion? The opening could be humorous. Father may think he is the Big White Chief, but the younger members of the family could each seek mother's support for the type of holiday they prefer. It may not be a simple matter to dove-tail the sequences, but difficulties are made to be overcome.

Now the mind is working. What about the same opening, with the emphasis on junior holding the floor enthusiastically on behalf of a camping holiday. Then show such a holiday as junior imagines it. Having shown the ideal, show how junior fares in a summer like that of 1954. It should be amusing but it must not deteriorate into slapstick. (We really must do something to develop the comedy side of amateur film making.)

Take it from there, father! These are only simple suggestions but, after all, a signpost is a simple thing. You need not follow my route. You may find that one of the other arms on the post holds better prospects. I do not pretend or intend to provide you with complete scripts. All I want to do is

to start you thinking.

# A Place for the Creative Movie Maker?

Readers give their views on Cheltenham Film Society's proposal to provide patronage for the amateur producer. Further letters will be published next month.

Sir,-The object of my scheme discussed in the article in the March issue is to provide a market (the film society movement) for a certain class of amateur film. There are three classes of amateur movie maker those interested in equipment and There are three those interested in equipment and technical problems but not in films, those who make records of their families and holidays, and those who wish to make films of some interest and value to others, this class having some affinity to the Little Theatre movement. It was this class at which I directed my paper. Film societies certainly would not show films made by the others. by the others.

very surprised that perpetuate the outworn idea that film society audiences are interested only in obscure, badly made films of the in ooscure, basiy made nims of the avant-garde genre. This myth was exploded many years ago, as a glance at the programme of the average film society will confirm.
You do not approve of patronage. Few of the art treasures of the world

would exist but for patronage, but in point of fact my scheme does not advocate it. I have put forward a purely business proposition. Guaran-teeing distribution of a film before it is made is nothing new; it is the basis on which all professional films are made—they could not be financed otherwise.

I am not smoothing the path of the untried amateur. I am not scattering Those who would make largesse. films under my scheme will first have to prepare a detailed script (how many amateurs do this ?) which can stand up to careful scrutiny. They will have to give the committee a detailed account of how they propose making the film, satisfy them that they are competent to make it, and find all Your comments on my scheme

imply that I would see few guarantees set up to ensure the quality of the films, but as secretary of the film selection committee of the Cheltenham Film Society, one of the largest in the country, I would be very concerned to provide adequate security. My budget is nonsense? If there is one figure wrong in it, I should be

glad to know

Lastly, this is no pipe dream. I did not write my paper without first obtaining the reaction of several bodies, and the many letters I have received since I began to circulate it leads me to hope that in the not too far distant future it will become a reality. distant future it will occome a reality. If the film societies respond, as I think they will, there will be an opportunity for more films such as Paper Boats, Black Legend, Singing Street, Neighbourhood 15 and Between Two Worlds to be made, and the Cheltenham F.S., who put on two shows of amateur inna-during the season, will not have their present difficulty in finding films worthy of showing their members. Cheltenham Film R. J. Hall, Unit. Chairman. who put on two shows of amateur films

### Patronage a Spur

Sir,-Yes indeed: the true cineaste will always get hold of his own equipment, but it will rarely be equipment leading to a 30-minute 16mm. sound film. Far from pampering the film maker, such patronage would, I am maker, such patronage would, I asure, spur him on to far more ambitious work. How would Dali and Bunuel have set about making Un Chien Andalou if it hadn't been for the financial support of the Vicomte de Noeillea? Nosilles ?

If there are any potential directors of the calibre of Bunuel in England today they must surely be not only prevented from fully realising their talents through lack of money, but also be totally discouraged from approaching other 'enthusiasts' or film clubs: these latter treat film making as something akin to gardening or whist drives, and I am sorry to notice that any mention of Art brings often a sort of half-apologetic sneer to your columns. Don't let us discourage with Plans or £237. There is possibility, with such men around, that we can challenge countries like Holland or the U.S.A. on level terms. St. Paul's School, J. L. Fuller.

#### Art and Understanding

Sir,-What is a creative film producer? If he is a maker of avant garde films then, from the general public and the majority of amateur cinematographers' point of view, his work is a complete waste of time. How often have we met the arty type who watches a film like Between Two Worlds, Illusion, Asylum or Agib and Agab with a soulful look in his eyes, sighing the while, but is unable to say what it is about

If art of this kind is creative. certainly doesn't have box office appeal, for the commercial cinema finds little time for it, and, judging by the reports in your pages, amateurs are not exactly enthusiastic. Walt Disney's Living Desert is a good example of understandable creative art, but while one realises that amateurs art, out while one reasses that amateurs cannot afford such costs or perhaps may be unable to spend five years in the making of one film, they can, in their small way, be equally creative. Nature's Way, Birds and Man, History of Walton, Floral Fantasy are but a few which portray diligence, patience, exercise understonding and opiciality.

creative understanding and originality. No, a creative filmic artist does not have to be not understood. He can make understandable holiday films, documentaries and travel films and, while making them, can be experiwhile making them, can be experimental and progressive, but, for
heaven's sake, spare us the surrealistic
hotch-potch of film frames strung
together and titled The Love Life of a
Snowlfake. As Fritz Kreisler wisely
remarked, "This is a life of velocity—
not philosophy". Amateur films
should be the same. London, W.1. Alfred Worsley.

#### Inherent Weaknesses

-Your comments on Mr. Hall's complaints (that nobody wants to give the amateur film artist a chance) seems to me to evade mentioning a vital weakness in the amateur film movement—the devastating way in which amateurs cheerfully discredit themselves. Oh, those club reports which bang the big drum, those production stills that ape Hollywood, and those epic films which keep "incorporating ideas and effects never before seen on any screen, etc., etc." complaints (that nobody wants to give

before seen on any screen, etc., etc." I know of one club which has even organised its own "Amateur Film Festival", and awarded leaders to some of its own films, in imitation of Ten Best leaders! The tragedy is that the public frequently takes all this blurb at its face value, and spares its time, and sometimes its cash, to see these films. But only once . . .

Nor is the trade press free from ame. What of the editor of a (now defunct) amateur magazine who hysterically "prophesied stardom" for an obscure girl acting in an amateur film of which it happened to approve? And even the August A.C.W. shows feet of clay when it babbles of a 1952 Ten Best winner: "the theme and treatment represent a new idea as significant in its way as that of the professional film Lady of the Lake . . . is a contribution of some significance to the progress of the amateur film.

Another fruitful source of public disillusionment is the sponsored film. disillusionment is the sponsored nim. Few amateur clubs have not, or will not sooner or later, be asked to make a film for some official body. The sponsors, reared on a diet of professional cinema, C.O.I. epics and the increasingly impressive TV film documentaries, go out of the con-ference room well satisfied with their bargain; and the amateurs fall over backwards in their delight at having so many hundreds of feet of film to play with. No doubt they make an honest film. But the sponsors are vaguely bewildered at the result, and tend all too easily to the consoling "but they're only amateurs". Nobody told them you cannot have a £20,000 film

for £200.

Let us, for our own sake, try and take ourselves a little less seriously, and conduct our public relations a little more honestly. Instead of launching our latest epic at a much publicised premiere, let's try taking it quietly one night to a tough youth club where nobody knows us. If they are quelled into silence and interest, then we can bang the big drum and book the hall for the premiere; but otherwise, let's be honest and retire the film discreetly

into a dark cupboard.

The creative genius who can't afford film or camera can always join a cine club, happy in the knowledge that if his ideas are good enough, that if his ideas are good enough, they'll get through. They may even burst the amateur movement wide open. And, more to the point, he may even get some of-his money back! The British Film Institute is always ready to cast a paternal eye on worth-while film experiment; so are most of the sponsored film distributors if it's in their line. There are even commercial companies who will market it for him, and surely no amateur could achieve dizzier heights than these Bristol 9.

## Australian Wins Premier I.A.C. Award

Two acreenings of the 1954 I.A.C. prize-winning films were given before prize-winning films were given before gueste at the recent annual convention. As announced last month, the Daily Mail Challenge Trophy for the most outstanding film was awarded to Charles Morgan Jones of Nundah, Quesnisland, for his Smm. Kodachrome documentary, Tangalooma Whalers, which also won the I.A.C.

Whalers, which also won the I.A.C. 8mm. trophy.

In less than 250ft. the producer gave a remarkably comprehensive coverage of the principal activities of the whalers it employed. Good camerawork, amouth editing and an informative, if rather incessent, commentary made this a very satisfactory production, despite background music which often seemed inappropriate.

inappropriate. Non-Sync. Prize

Non-Sync. Prize

The second prize in the 8mm.
group, the Home Movies Cup, went
to Bx Umbra, another Australian film
which was well below the high level
of the first. The additional award of
the Twyford Cup for the best nonexcompaniment to A. R. sync. accompaniment to A. R. Patterson and T. H. Stabler, producers of Ex Umbra, seems inexplic-

The snatches of music which The snatches of music which are apt and at just the right level behind the commentator's voice; but what virtues can possibly be found in a commentator which is a non-stop flow of such sentences as: "He got up from his chair, moved towards the girl, lifted the clasp, wrapped it in paper, tied it with string, handed it to her and took her money." ? Every action on the screen from the first shot to the last is described in minute detail! If one shu one's eyes one If one shut one's eyes one miss only some competent detail! would sur camerawork.

Another production by Charles Morgan Jones, Reverie, won third prize in the 8mm. group, but was not presented with the other major prize-Only two 9.5mm. awards winners. were made.

Unusual Credit

Gordon D. H. Doig of Dundee won the I.A.C. 9.5mm. Challenge Trophy with The Murder at the Hollies, described as a comedy-thriller. "Art direction by" is an unusual amateur credit for a film that consists entirely of exteriors, but here it was well-earned. The delicate consists entirely of exteriors, but here it was well-carned. The delicate colours of period costumes and locations provided some pretty images. But the film's story is absurd to the point of childishness, and its humour and drama are hopelessly confused. Fivs to Five, the Epsom C.S. production which won the second 9.5mm. prize, an A.C.W. plaque, is an ambitious drama about a man who dies from a heart attack at his office.

ontous drams about a man who deep from a heart attack at his office. Although it suffers from an un-dramatic looseness, it seemed a more worthy winner in its group than The Murder at the Hellies. An impressive American entry.

An impressive American entry, Colonial Williamsburg by Oscar H. Horovitz, won the I.A.C. 16mm. Challenge Trophy. Its expert photography is matched by an intelligent commentary which knows exactly where to stop. Altogether this documentary shows exceptional crafts-manship.

Second prize of an A.C.W. plaque were to Laurie and Stuart Day for Dance Little Lady, another polished production which showed evidence of even more forethought than the winner. This documentary concerns even more forethought than the winner. This documentary concerns native dances in many parts of the world. Having a commentary with each dance would have meant losing the music and distracting the audience; so the Days ingeniously introduced each dance with a sequence showing an English girl listening to a radio all on parties dures and trains out. an Engise girl instead of a ratio talk on native dances and trying out the movements. Linking shots were neatly thought out, and an unexpected final joke finishes the film off very tidily.

After these two enjoyable films, He Just Couldn't Spell, a comedy by H. W. Catton of Swindon, was a severe disappointment as the third 16mm. prize-winner. The comments most frequently overheard after the show took the form of exasperated attacks on the judges. The film's only apparent merit is its proficient colour

camerawork. The basic idea an inefficient wizard tries to conjure up The basic idea-an wife—has considerable possibilities, ut unfortunately none has been but ited

exploited.

Hi-finks in Automn by W. F. C.
Clifford of New Zealand (Minicinema Cup, Wallace Heaton Trophy,
and Sheffield Photo Co. Prize) was
screened immediately after Colonial
Williamsburg, and the quality of its
scripe track and photography, wifered Williamsburg, and the quality of its stripe track and photography sufferacy by comparison with the American production. To link a series of unconnected shots of animals and landscapes the producer had added a regrettable soundtrack in doggerel which had to be heard to be believed! However, the film's competent close-ups of insects and tiny animals showed considerable patience and persistence.

D.H.

The Council of the I.A.C. have generously marked the attainment of A.C.W.'s majority by electing the Editor an Honorary Fellow in recognition of his services to amateur cinematography in the past twentyone years

## News from the Societies

Reports received by the 18th of each month will appear in the following issue. Club stills are always welcome. (Address on page 35.)

## On the Way

Centurion F.U. (South Harrow) e going in for CinemaScope-like oduction with five-track stereoare going in for CinemaScope-like production with five-track stereophonic sound. The Mark of the Skull is the title of the first epic; the sound will be recorded and played back on five tape decks. No news, however, about the sync. method. Also in production is a road safety short commissioned by Harrow Council. With heavy filming commissioned the heavy filming commitments, the Unit has decided to abandon 9.5mm. on the grounds that 16mm. offers more scope. Searching for new talent, the Unit had an appeal published in a local paper and over 30 people turned up to be tested for roles. A Stewart up to be tested for roles. A Stewart Warner 16mm, camera was used and sound was recorded simultaneously on tape with equipment built over the last year. Experiments are being made ascertain if a throat microphone to ascertain it a throat microphone
will cut out extraneous noise, no
soundproof room being available.
(Sec., Miss Shirley Reynolds, 126
Eastcote Lane, S. Harrow, Middx.)
Mid-Easex F.S. are to use their

Mid-Easter F.S. are to beginners. next 8mm. comedy to train beginners. First, a course in film-making is to be held, and then the more experienced held, and then the more experienced members will assist beginners in all phases of filming, from script to screen. Other productions under consideration are a documentary on milk production and an historical film on Brentwood. The Ten Best show brought several new members, but still more newcomers would be welcomed by the Secretary, Mr. D. W. Gravett, 24 Kilworth Avenue, Shenfield, Essex.

Wimbiesion C.C. have started on this year's 16mm. club film, Ons Man and His Dag, directed by Mr. Miles Mattinson. It concerns the affairs of a city girl who meets a country lad.

Mattinson. It concerns the affairs of a city girl who meets a country lad. The club President, Mr. Percy Harris, spoke recently on the advantages and disadvantages of having films trade processed by the makers and doing the work at home. He stressed the

necessity for agitating the solutions, particularly with 9.5mm, the centre sprocket-holes of which can cause uneven development, and suggested making a start by taking titles on positive stock and developing as a negative. (Temp. Sec., Miss Marie Grammel, 4 Upper Tooting Park, London, S.W.17.)

## In Production

Ace Movies, successfully lake in their studio for sequences in Sahura, are irked by the necessity of emptying it after filming sessions. Prospective members with amphibian aptitude should write them at Dunmow Hall, Station Road, Barnes, S.W.13, or to Mr. Ben Carleton, 119 Melfort Road, Thornton Heath,

Surrey.

Ardleigh House C.G.'s set designers have had scope for their talents in the numerous scenes built for Close the Right Eye. Several members attended the I.A.C. convention finding the heated discussions and criticisms of films one of its most rewarding features. (Sec., Mrs. K. M. Gillham, 2 Parkstone Ave., Hornchurch, Fasex.)

Canterbury A.C.S. spent two weeks producing the tape soundtrack for their last production, using a triple mixer, three record players and two tape recorders. It needed five tape recorders. It needed five operators to blend speech, music and effects on to one tape. Film shows have been given at Dover, Broadsairs, Whitstable and Pluckley, and Kent Week '54 and Quiet Weekend were shown at the A.G.M. 1955 should see the completion of the projection room, titling room, office and workshop, and it is hoped to acquire a 12-watt amplifier for nonsync. use. Recent visitors to the Grange Studios have included the orange Studios have included the newly formed Group 13 of Ramsgate. (Chairman, Mr. A. L. Field, 35 Bennells Ave., Tankerton, Kent.) Grosvenor F.P. (Bath) report that

The camera with the TAYLOR-HOBSON lens and everything to hand for INSTANT action



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No. 1 Unit have begun shooting a 700ft. 9.5mm. thriller, Sign for Murder, No. 2 Unit will use colour for the climax of May's Festival of Arts. Last year's club film of the Civil Defence Exercise Interim has won favourable comments from Gloucester and Bristol fire services. Speak No Evil, made by No. 1 Unit, has taken the Jack Hawkins Shield, presented to director and cameraman for the best technical work in club productions. The presentation at the Theatre Royal, Bath, was made by Mr. Stanley White, an associate of Mr. Hawkins. Larger premises make it possible again to invite new mem-bers. (Sec., Mr. David Lane, Grosvenor, 1 New Villas, Lyncombe

Vale, Bath.)
Kingsway F.U. have spent a month of little playsical work but much thought and can now see their much thought and east now see their way towards the completion of the experimental The Broken Venus, on which a little more shooting is necessary to give the "desired, though chaotic, continuity." The possibilities of a short study of London's outdoor content are being explored. Latest orators are being explored. orators are being explored. Latest acquisition is a tripod that is not only rigid and portable but allows the Unit's 5ft. Ilin. cameraman to work standing upright! (Enquiries to Mr. J. M. Anderson, 14 Chase Hill, Biefield, Middx.)

Liverpool A.P.A. Cine Group's 8mm. section have finished scripting on the theme they are sharing with the 16mm. Unit. The 16mm. Unit is doing interiors, using old picture doing interiors, using old picture frames covered by a fine net gauze for soft lighting effects. Main lighting is with 1,000 watt floods, with spots and 500 watt lamps for modelling and the only uses for photofloods have been for background and silhouette effects. Exposure with H.P.3 was f/5.6 on the foreground and 1/4 on the background. The Group hopes that all this will combine to give an impression of

depth.

For the setting of a luxurious apartment, walls were made from the parent body's print exhibition stands and a settee was bought second-hand for 5s., and re-covered and fumigated for 12s. I The scheme for co-operat-ing financially with the Merseyside ing financially with the Merseyause Film Institute Society and the Merseyaide Council for Film Appreciation has led to the arranging of four lectures, the M.F.I.S. offering their cinema and clubrooms when the A.P.A. premises are occupied. Three the Viewing Sessions at Bedford in May, and other members will go to Stoke-on-Trent A.C.S.'s "Federation Evening." Evening.

Recent meetings have included lecture on scripting, and a viewing of the Petroleum Film Bureau films Powered Flight, Full Circle and The Moving Spirit. Enquiries, and applications for the week-end cinematography course at Burton Manor, 14th-16th Oct., to the Secretary, Mr. Matt McCarthy, 17 Warbreck Ave.,

Meridian F.U. are shooting a 15 min. 16mm. film, tentatively entitled Poison Pencil, which presents the Poison Pencil, which presents the reactions of a working class family to the receipt of anonymous letters.

Direction is by the youngest lady
member who devised the plot. Sync. sound is a distinct possibility for future productions. A member has adapted his tape-recorder to drive a Pathe H projector. The projector is blimped and is focused by remote control and, when tests were carried control and, when tests were carried out with a club film, there were "exciting results". It is now suggested that a Ten Best show run on this system might be Meridian's contribution to the local film festival. (Sec., Miss Lorna Dadson, 66 Arngask Rd., London, S. E. 6.) London, S.E.6.)

Redcar and District A.C.C. have started a comedy called One Leak Too Many, chosen with an eye on indoor settings, now that a new member has generously offered a fine range of lighting equipment. 6d. a member is generously offered a fine range of lighting equipment. 6d. a member is to be collected at all meetings for a 9.5mm. camera. (Sec., Mrs. D. Clark, 73 High St., Redcar, Yorks.) St. James F.S. (Southport) have taken final shots for Dark Midnight, an experimental film in mime. An

important project is the filming of this month's visit to Southport of the Queen and the Duke of Edinburgh. Recent shooting activities took members on board the newly commissioned Ark Royal aircraft carrier where they caused a minor explosion in converting the ship's D.C. to their own lighting equipment. Blood donations by the ship's crew was the subject. Improve-ments have been made to the club's home-made dolly which extends nine feet for overhead shots. (Publicity Manager, Miss Joyce McKinnell, 25 Clovelly Drive, Hillside, Southport,

Southall C.C. have been working on the first of their 8mm. films Best Foot Forward and scripts are being considered for another film on 9.5mm. Two new members have been enrolle and large audiences still support the regular film shows in which one amateur film is always included. The amateur him is always included.

Last of these was French Journey
(Kodachrome, S.O.T.) by Mr. A. R.
Stephenson of Hounslow P.S., which
won praise for its photography. Mrs.
J. R. Robinson, 29 Devon Waye, J. R. Robinson, 29 Devon Waye, Heston, Middx. has returned to the

Wakefield F.S. have made a good start with the 16mm. comedy Peter's Polter in which an unfortunate tailor's assistant doodles on a frosty window and accidentally invokes the attention of a poltergeist. The cameraman had of a poltergeist. The cameraman had an arduous morning using single-frame exposures to shoot the penitent politer's clearing up of the breakfast table and washing of the pots. (Mr. John Whiteburn, 111 Oakenshaw Lane, Walton, Wakefield.)

## **Work Completed**

Dover F.S. have completed their first film, a 700ft. S.O.T. monochrome smuggling yarn, The Gentlemen Go By, shot in Dover, Calail and Boulogne. One sequence was taken on the cross-channel car ferry Haladale and the smugglers have encounters

the similgilers have encounters with the customs, the police and local Hunt. (Sec., Miss J. M. Simmonds, I Knight's Way, Dover, Kent.) Isle of Wight A.C.S. have com-pleted a 700ft. S.O.F. Kodachrome lilm for the I.W. Publicity Council and have been both attacked and and have been both attacked and praised over its quality. A critic, "disgusted" with what the Council got for their money—"one of the cameramen just pressed the button and let the camera run"—suggests that, although the society boasts 80 members, only two worked on the film and, in a letter to the local press, asks why so much of the film had to be scrapped (2,000ft, were shot).

The Publicity Council comment

that about £200 went on the printing of the seven copies. Hire of recording of the seven copies. Hire of recording theatre and crew cost £40 and other charges relating to the sound track totalled £58. Then there was the fee for Alvar Liddell, the commentator, and £100 expenses allowed to the Society, most of which was swallowed up by the cost of film stock. To Council feel the cameramen did well in the face of difficulties created by had weather and the necessity of takin the face of difficulties created by bad weather and the necessity of taking certain views. The film can be borrowed from the I.W. Publicity Council, 29 High Street, Newport, I.W. (Sec., Mr. S. Morgan, "Herm", College Road, Newport, I.W.) Kingston and District C.C. have filmed a 190-mile rally to the coast and back for a local car club. Four

back for a local car club. Four cameramen covered the course, using two Bolex H16s, a Kinecam, a 70DA and H.P.3 neg. The weather being better than expected, cameras were stopped right down and filters used. Over 1,000ft. of rushes were seen during the Chairman's evening when a new member screened a stripe sound documentary which he had helped to make for the British Electricity Authority—the form stripe member screened a documentary which he Electricity Authority—the first stripe film seen by the club. Membership has grown but newcomers can still be accepted by Miss Margaret E. Turner, 8 Meadowside, Walton-on-Thames. Manchester C.S. have completed

Manchester C.S. have completed Danger Within, a light-hearted story of domestic accidents. A copy has been presented to the Salford Home Safety Committee, and the film is being entered for the Royal Photographic Society's competition. (Sec., Mr. C. Blanchard, 28 North Road. Droylsden, nr. Manchester.)

## Notes and News

Australian 9.5mm. M.C. Australian 3.5mm. M.C. have held their first open competition. Marking seems to have been somewhat generous, full marks being given even for films in which the judges noted blemishes. Only two points separated the first three films. For reparated the first three films. For another competition, entries had to be shot off the cuff and no splicing was allowed. (Sec., Mr. R. Tidyman, 8 Barclay St., Waverley, Australia.)

Blackpool A.C.C. found contact with new members through their stand at the annual hobbies exhibition. In the club competition, Mr. H. H.

In the club competition, Mr. H. H. Voss won both the cups for the best film of the year and the best 9.5mm. film. His entry, War Correspondent, was made entirely with models, no live actors appearing. Several scenes were shot on the sandhills at South were shot on the sandhills at South Shore, the story telling of a task force landing on a Pacific atoll. Two mem-bers helped to film the gigantic birthday party at the Winter Gardens organised by a Dutch business man for his British workers. The event made headline news in the national Press and 3,000ft. of 16mm. neg. was exposed of which 1,000ft. is to be used exposed of which 1,000ft. is to be used for a post-sync. record of the event. (Sec., H. Lockwood, 134 Victoria

for a post-sync. record or the event. (Sec., H. Lockwood, 134 Victoria Road, Cleveleys.) Cannock Chase C.G. have made the headlines locally through helping to close the rift between two factions in the adjoining town of Rugeley. The need to raise money decided the Group to run a social event at Rugeley (where several of their members live) for





lists more than 2,000 16mm Entertainment films—colour and black and white. Liberally illustrated. Send for your copy today. Price 2/6. G.B. Film Division, Dept. ACW/5/55, Aintree Road, Perivale, Greenford, Middlesex. PERivale 7481.

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### G.B. EQUIPMENTS LTD

A MEMBER OF THE BRITISM OPTICAL AND PRECISION ENGINEERS' GROUP Within the J. Arthur Rank Organisation

which they organised a quiz, Rugeley Town versus Pear Tree Estate—the latter being an outlying estate which had been criticised for allegedly segregating themselves from the rest of the town. The social proved a happy get-together, was praised by local dignitaries and Press, and led to a request for the Group to run an even bigger event. While such activities bigger event. While such activities acarcely come within the normal orbit of a cine club, the Group have done well in identifying themselves with active community service. Ultimately, the goodwill will broaden the support for the Group's more specialised activities. Two films are now scheduled for production, and films recently viewed at members' films recently viewed at members' homes include The White Hell of Pits Palu, A Fire Has Been Arranged, The Glass Mountain and some documentaries. (Sec., Mr. E. A. Poxon, 8 Hednesford Road, Cannock, Staffs.) Cape C.C. saw wide screen at its widest with a demonstration on 8mm.

The short films section are to make three films, The Sea, The Docks and The Cableway. (Pres., Mr. K. F. Howes-Howell, Harding Road, Clare-

mont, Cape, S.A.)

Crest F.G. (Bedford) dressed up in Edwardian costumes for their oldtime film show and stationed cheerleaders in various parts of the house to create the right atmosphere for the audience to applaud tectotal heroes and boo murky villains. The National Cross Country Running Champion-ship at Cardington saw the newsreel section out in strength, the Group having been asked to produce an official record. Gordon Pirie was filmed from four different angles as he raced home to victory, shoeless. (Enquiries to Mr. J. Turner, 7 Irwin Road, Bedford.)

Erimus Research G. are now enjoying a large share of the good things of cine life. A new member has provided rent-free premises in the grounds of a large house, one room being equipped as a workshop and another as a clubroom with an adjoining dark room. Then the father of another member presented the timber for a workbench. And finally, a friendly official arranged for the Group to take over a large, well heated room for "special" meetings. heated room for "apecial" meetings.
Perhaps the security provided by
these amenities helped to spur the
purchase of the Kodak B 16mm.
camera the Group have recently
acquired. The second lecture to the
local camera club persuaded at least
two "ttill" men to consider taking up cine work. (Sec., Mr. L. Sumner, 69 Ashford Avenue, Middlesbrough, Yorks.)

Hounslow P.S. (Cine Section) Hounslow P.S. (Cline Section) were given a close look into the special effects by Mr. Hague, of Technicolor. He showed slides to illustrate set-ups needed for split screen, double exposure through masks, shooting through glass and masks, shooting through glass and other effects, and screened frames from The Thief of Bagdad and Black Narcissus, showing scenes as shot and as they appeared on the release print. Members recently visited Southall C.C., taking a travel film by the club Chairman, Mr. A. R. Stephenson, and The Spall of Spring, by Mr. George C. Hanney. Minety people attended the annual dinner and saw the Society's latest production, When in Rome, sequences for which were shot only 12 days before. Club

screenings have included an unusual screenings have included an unusual smm. film. It was shot with a 10½ in. lens in an old folding plate carnera. Definition is said to be remarkably good. Gadgets on show included a small machine made from Meccano, for producing wipes. (Publicity Officer, Mr. G. Hanney, 167 Ellerman Avenue, Twickenham.)

Huddersfield C.C. have a memory and the control of the contro

Avenue, Twickenham.)
Huddersfield C.C. have a member whose films may one day be seen in the commercial cinema. Mr. Richard Hanak, who presented his annual programme of travel films, has now formed a company to market them. About 800 people attended the annual showing of members' films. Made by local people, often of local scenes and events, these films proved more popular than any prize-winning pictures. The highspot was a family film, Bath Time For Martin, by Mr. J. G. Roberts. An evening of films was presented by Mr. A. C. Ramsden, of Leeds C.C. (Enquiries to Mr. C. V. Wilson, 20 Edgerton Grove Road, Huddersfield.)

Potters Bar C.S. have been given an insight into the wealth of material available from bought films, often cheaply available second-hand, and needing only a little editing to turn them into good variety reels, or for use as library stock shot material. This was the subject of the main talk in a month that included a trip to Enfield C.C. and a visit from Finchley A.C.S. (Sec., Mr. F. E. Groom, 2 Oakwood Crescent, Winchmore Hill,

Queensland A.C.S. member helped to raise £82 for spastics and start a new cine club when he was on holiday in Rockhampton. He had intended to show his films to relatives

intended to show his films to relatives and friends but somehow this home show developed into a charity performance at the 800-seat School of Arts. (Sec., Mr. A. E. Jenks, Box 1189P, G.P.O., Brisbane.)

Ray A.C.G.'s competition brought yet another success for the smallest gauge, the Chairman's Cup being won by Swisz Train Ride, 8mm., Kodachrome, S.O.T. Other awards went to Escape From Routine (9.5mm., b/w), Through the Storm (16mm., b/w, S.O.T.). Llaubedrog (16mm., Kodachrome) and Delightful Delphinium (16mm., Kodachrome). Two mem. bers developed some outdated 16mm. stock at a club meeting. Cutting and editing of the current 16mm. film is being completed so that a new film can be put into production. The Group claims results akin to 400-500 watt lighting with a medium-priced 8mm. projector using a 100 watt lamp.

## Last Chance to See the 1953 Ten Best

Folkestone. 29th Apr. at 7.30 p.m. Presented by All Nations Sports and Cultural Association at Hotel Wam-pach, Castle Hill Avenue. Tickets 2s. from Mr. E. Hudsmith, 32 Castle Hill

rrom Mr. E. Hudsmith, 32 Castle Hill Avenue, Folkestone. Fraserburgh. 29th Apr. at 7.45 p.m. Presented by Fraserburgh Photo-graphic Society at Dalrymple Hall. Tickets 2s. from Mr. George M. Wilson, Saltoun Arms Hotel, Fraser-burgh.

burgh. Abergavenny. 9th May at 7.30 p.m.
Abergavenny Film Presented by Abergavenny Film Society at High School, Harold Road. Tickets 1s. 6d. from L. K. Harrington, County Branch Library, Abergavenny,

(Sec., R. A. Martin, 25 St. George's Ave., Timperley, Altrincham, Ches.) Rochdale and District C.S. have had several demonstrations. A recording company demonstrated various makes of tape recorders, "Can the cording company demonstrated various makes of tape recorders, "Can the Artist Help?" was the title of a talk, and a representative of the Manchester Ship Canal Co. talked about Salford Docks and showed one of the company's films. Judging of members' films has been completed ready for the annual open evening. (Sec., D. S. Woolfenden, 14 Manchester Road, Rochdale.)

Sutton and District C.S.'s fifth public show consisted entirely of members' films, the first time this has been achieved. Mr. S. Matthews, of the I.A.C., presented the Society's trophy for the best film of the year to Mr. Lambourne for North Wales 1954.

Mr. Lambourne for North Wales 1954. The projectors used were a 16 mm. B. & H. 630, a 9.5 mm. Pathe Pax, and an 8 mm. Eumig P8 which gave a really bright picture on a 6ft. beaded acreen. So many turned up for the show that the start was delayed for extra chairs to be obtained. Newcastle C.C. films will provide the programme for 28th April. All local amateurs, particularly 8 mm. workers, will be welcomed by the Secretary, Mr. F. W. Platell, 27 Lynwood Drive, Worcester Park, Surrey.

Vintage Aeroplane C.C. now have 9.5 mm. and 16 mm. groups who will record activities of the V.A.C., both on the ground and in the air, but a free hand is given in the preparation of scripts, whether documentary or Mr. Lambourne for North Wales 1954.

scripts, whether documentary or dramatic in approach. Apart from monthly meetings, members are able to do aerial photography each week-end. New members should contact the Secretary, Mr. P. Denne, 23 Waldern Ave., Raynors Lanc, Harrow.

## New Clubs

A cine group is proposed for Guernsey. Write Mr. John F. Stevens, 4 Sunrise Terrace, Rouge Rue, St. Peter Port, Guernsey, C.I.

Forthcoming Shows
Bolingbroke (Clapham) C.C.
are extending the highly successful
"Screen Looks Back" series and on
5th May the subject will be "The
Short Comedy—From Silent to
Sound". Tickets from Mr. N.
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As we go to press we learn that prices of all Kodak cine film, other than 8mm. Kodachrome, have been increased. 16mm., b/w, 100ft. is now 22 15s. 10d. (old price £2 8s. 9d.); 50ft. £1 13s. 2d. (£1 9s. 8d.); 50ft. mag. £2 3s. 11d. (£1 17s. 8d.); 16mm. K'chrome, 100ft. £3 15s. 11d. (£2 1s. 10d.); 50ft. £2 3s. 11d. (£2 1s. 10d.); 50ft. £2 3s. 11d. (£2 1s. 10d.); 50ft. £2 3s. 11d. (£2 1s. 10d.); 50ft. mag. £2 14s. 7d. (£2 9s. 8d.).

8mm., b/w, 25ft., d/run £1 2s. 9d.

(2 1s. 10d.); 50rt. mag. £2 1ss. vol. (2 9s. 8d.). 8mm., b/w, 25ft., d/run £1 2s. 9d. £1 0s. 10d.); 25ft. mag. £1 9s. 11d. £1 6s. 7d.); 25ft. Kodachrome £1 8s. (unchanged); 25ft. mag. £1 15s. 3d. (£1 13s. 5d.).

Cameras in Eire
In our list (February 1955) of 8mm.
cameras on sale in Eire, we regret it
was erroneously stated that the Geva
Carena is not available. Gevnert (Fire) Ltd., inform us that it is, in fact, on

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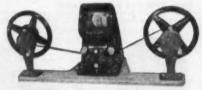
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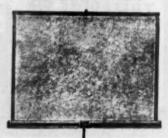
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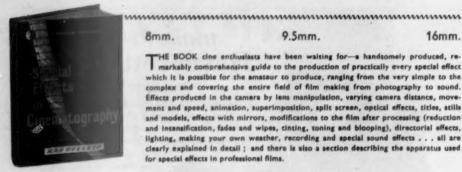
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